



**FUJIFILM X-T1: NEW
DSLR-STYLE CSC**



**OLYMPUS E-M10:
THE BUDGET OM-D**

Saturday 8 February 2014

amateur

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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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6-PAGE SPECIAL

NEW KIT FOR 2014

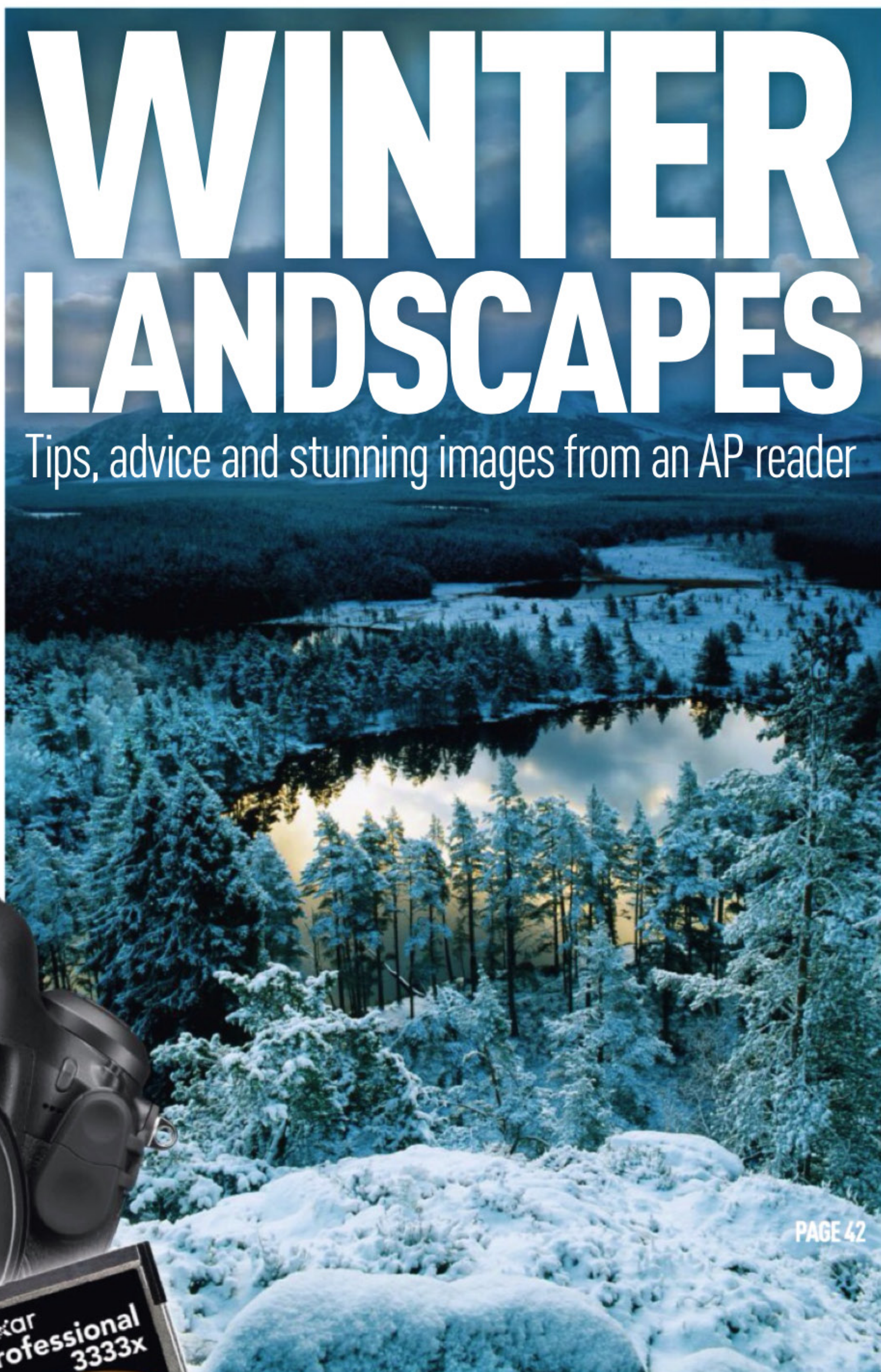
New cameras from **Fujifilm**, **Nikon**, **Olympus** and **Sony**, plus bags, tripods and other accessories



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WINTER LANDSCAPES

Tips, advice and stunning images from an AP reader



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D5300

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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

ROGER Hicks, in his column this week (page 82), ponders the frequent criticism of photography that it gets in the way of enjoying places and experiences. That photographers are so busy viewing the world on their screens, or through their viewfinders, they miss the real thing. This reminds me of a funny scene in the film *Ocean's Eleven* (the George Clooney version) where one of the characters is watching a hotel demolition on TV while, out of the window right behind him, you can see the real building collapsing.

I do think the critics have a point at music concerts, where you sometimes have to struggle to see the performer through a sea of raised camera phones all videoing the performance, but when it comes to

street and travel photography I firmly believe that having a camera helps you to see more clearly. Photographers notice things that the casual observer doesn't. Interesting shapes and details, humorous juxtapositions, unusual characters, the textures and shadows cast by the sun as it glances across the scene... Taking up photography is to fundamentally change the way we view the world. Even when we don't have a camera, we're always spotting those pictures that got away.



Nigel Atherton
Group Editor

NEWS, VIEWS & REVIEWS

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Fujifilm unveils 16.3-million-pixel X-T1 compact system camera; Olympus launches OM-D E-M10 CSC with built-in Wi-Fi; Ricoh phases out GXR system; Hasselblad to launch 50-million-pixel, CMOS-sensor, medium-format camera

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Fujifilm unveils its X-T1 compact system camera



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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 18 JANUARY WE ASKED...

Have you tried old lenses, or lenses of a different mount, on your digital camera via an adapter?



YOU ANSWERED...

A Yes, frequently	18%
B Yes, occasionally	24%
C I've tried it but didn't get on with it	6%
D No, but I'm interested in trying it	17%
E I have no interest in using lens-mount adapters	23%
F None of the above	12%

THIS WEEK WE ASK... Does taking pictures of a place get in the way of enjoying the experience of being there?

VOTE ONLINE www.amateurphotographer.co.uk

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As we strive for aesthetic perfection, we are neglecting our emotional engagement with our images, says AP reader Graham Smith

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James Whitlow Delano's black & white reportage photography aims to highlight the plight of others in a timeless manner, as he explains to Jade Lord



© MARTIN LEIGHTON

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It's time to stop using the cold as an excuse not to pick up your camera. Landscape photographer Martin Leighton talks to Jon Stapley about shooting great winter scenes

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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FUJI UNVEILS X-T1 SYSTEM CAMERA

FUJIFILM claims the 'ultra-fast' electronic viewfinder on its new X-T1 compact system camera is 'almost indistinguishable' from an optical viewfinder.

The 2.36-million-dot OLED EVF is designed to have a lag time of 0.005secs and 0.77x magnification.

Boasting SLR-style handling and a weather-resistant body, the XT-1 also carries a claimed AF speed of 0.08secs and 0.05sec shutter lag.

The 16.3-million-pixel X-mount model houses an APS-C-sized imaging sensor and a redesigned circuit board, enabling a top ISO of 51,200, says the firm.

The imaging sensor is an X-Trans CMOS II type – borrowed from the X-E2 – that aims to help control moiré and false colours. It dispenses with an optical low-pass filter to help boost resolution.

Engineers say the X-T1 uses around 80 seals to help protect against dust and moisture, and that the camera is capable of withstanding temperatures down to -10°C.

Due out later this month, it will cost £1,099.99 body only, and £1,449.99 as a kit with an 18-55mm lens.

Also on board is Fuji's Lens Modulation Optimiser technology, which was first used on the X100S compact camera last year, that is designed to cut optical effects such as lens diffraction.

Features also include five mechanical dials on the top-plate, two command

dials (on the front and back) and six customisable function buttons.

The camera is designed to shoot at a burst rate of up to 8fps in continuous AF and is compatible with SDXC UHS-II memory cards that have a faster data writing speed than conventional cards.

Meanwhile, Wi-Fi compatibility should allow the camera to be controlled wirelessly using a smartphone or computer tablet.

An external flash, the EF-X8, will be bundled with the kit, while an optional vertical battery grip (VG-XT1, priced

£199.99) will contain a shutter button, plus two command dials. This is also built to be weather-resistant.

Also due out separately will be a £129 metal hand grip (MHG-XT) that will work as a quick-release plate when using a tripod, says the firm.

● Fuji has confirmed that its previously announced 18-135mm f/3.5-5.6 R OIS WR lens will go on sale in June, and that its upcoming 16-55mm f/2.8 and 50-140mm f/2.8 lenses – due at the end of this year – will be weather-resistant



The Fujifilm X-T1 is due in shops later this month

SNAP SHOTS

● Eyebrows were raised on Hastings beach in East Sussex when up to 30 locals stripped off in a bid to attract US artist Spencer Tunick to bring one his nude photo projects to the town. The 'nude flash mob' took place as Hastings vies with Folkestone and Brighton for the chance to host the event as part of an arts festival, reported BBC News.

● Images by celebrated photographer Terry O'Neill have gone on show at the Little Black Gallery in Chelsea, London. The exhibition, called The Best of Terry O'Neill, is backed by Olympus and is open until 1 March. For details visit www.thelittleblackgallery.com.

JESSOPS OWED DOUBLE AMOUNT FEARED

WHEN Jessops collapsed under its former owners, the firm owed unsecured creditors, which included customers and suppliers, around £115m – more than twice the amount initially feared.

The value of unsecured creditor claims has risen to £114.8m – 135% higher than originally estimated, according to a report

published by PricewaterhouseCoopers (PwC), a year after Jessops fell into administration.

PwC had estimated the figure to be less than £50m when the chain collapsed in January 2013, closing its 187 stores and shedding 1,500 staff.

The administrator says unsecured

creditors are not likely to receive more than 0.2% of what they were owed.

Jessops bank, HSBC, is expected to receive just £2.67m of almost £30m outstanding.

Jessops has since been taken over by entrepreneur Peter Jones, who has so far reopened 28 shops.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1955

Peterborough Photographic Society reflected on whether a £1 increase in its annual subscription may have had a negative impact by leading to a slight fall in numbers, AP reported this week in 1955. However, the group's annual report concluded that the rise may have resulted in 'separating the wheat from the chaff and was probably a good thing'. As the club announced that membership had stabilised, treasurer Mr Knibbs reported that it had a 'satisfactory credit balance of nearly fifty pounds'. Meanwhile, a 'new set of rules' had been brought in, based on the rules of the EAF [East Anglian Federation], and with the intention of securing a suitable balance between 'old hands' and 'new blood' among the club's officers. On a lighter note, summer outings were being planned for Greenwich, the Cotswolds and the Norfolk Broads.

Club and Society News

News items for this section must be sent to the appropriate Federation, not to "A.P." But announcements like those of change of secretary, forthcoming open exhibitions, and all exhibitions to which visitors are invited, which directly affect those outside the club, should be sent to the Editor for "News and Reviews."

Central Association

On Friday, January 24, 1930, a meeting of the provisional Committee of The Central Association took place in the House of The Royal Photographic Society in 35, Russell Square, London, with Mr. T. H. B. Scott, Hon. F.R.P.S., in the chair. At this meeting a Motion by Mr. C. H. Oakden (of Bromley & Co., founded in 1896) and seconded by Mr. J. J. Butler (of The City of London & Cripplegate Society, founded in 1899) proposed "That We, the Delegates representing the affiliated societies not federated to a Federation which is part of The Photographic Alliance, resolve that these societies be turned into The Central Association of Photographic Societies as provided for in the Articles of Association of The Royal Photographic Society of Great Britain, and that The Central Association be a founder Member of The Photographic Alliance."

to express their deep appreciation of your kind remarks on the history of our Society, and on the beautiful manuscripts produced by the Irish Scribes of old.

"We thank you very sincerely for your congratulatory expressions and good wishes for the future which we heartily reciprocate and I have much pleasure in enclosing a copy of our Centenary Booklet. (signed) Denis Crowley, President."

The Eastbourne P.S. 9th Annual Exhibition remains on view in the Towner Art Gallery until Sunday, February 20. Admission is free, and the society extends a warm invitation to all readers to visit this interesting display if possible.

With reference to the Alliance Year Book (Section L.C.J.), Mr. J. O. Bull (Bexleyheath) regrets that no further engagements can be accepted for the time being.

The following two coincidences, taken from a couple of club magazines received recently, may be of interest to readers.

Bexleyheath P.S. Newsletter, edited by S. C. Booth and J. Pye, refers in a recent issue to the many uses of I.C.L. No. 3 Perspex Polish for cleaning condenser lenses, camera interiors, most parts of the enlarger, and

'Eagle-eye' aid to help long zoom framing

OLYMPUS FIRES-UP 'DOT-SIGHT' CAMERA

OLYMPUS has added a 'rifle'-style 'dot-sight' to its new SP-100EE bridge camera, to help photographers accurately frame moving subjects when using its long zoom.

Olympus claims that the red-dot sight makes the camera's 50x optical zoom 'ideal for spotting moving and distant subjects such as wildlife and planes, or for sports photography'.

Dubbed 'Eagle Eye', Olympus says the pop-up sight is designed

to be stowed away when not in use.

The camera also houses a 920,000-dot EVF.

The f/2.9-6.5 lens features a 24-1200mm (35mm equivalent) zoom, but the effective focal length can be extended further using the 100x digital zoom.

Due out in March priced £349.99, the 16-million-dot SP-100EE carries a 3in, 460,000-dot LCD screen and lens-shift image stabilisation.

Sporting a 'DSLR look', the camera also features a focus limit button and a 'deeply shaped' grip to aid handling.

The SP-100EE is compatible with an optional FlashAir card, allowing images to be transferred wirelessly over Wi-Fi.



SLRS OUTSELL CSCS FOUR TO ONE

FOUR times as many SLRs were sold in the UK last year than compact system cameras (CSCs), which suffered a 32% drop in demand, new figures show.

UK consumers snapped up 426,000 SLRs in 2013, compared to 100,000 CSCs, according to figures released to *Amateur Photographer* by market research firm GfK.

Demand for SLRs declined 11% on the previous year.

CSC sales appear to have peaked in 2012 when 146,000 units were sold over the 12 months.

Total UK cameras sales fell 28.4% in value terms in 2013, with SLRs down 21%, CSCs falling 31% and compacts 33%.

The UK notched up £535.1m in total camera sales, compared with £747.7m a year earlier.

In 2013, 3.1m cameras were sold, compared to 4.5m in 2012 – a drop of 31%.

Changeable-lens camera sales – which include CSCs and SLRs – fell 16% in volume and 22.8% in value.

Units sales of compact cameras plummeted 34%.



MODEL SHOWN FOR ILLUSTRATION PURPOSES ONLY

CLUBNEWS

Club news from around the country

WALLINGFORD PHOTOGRAPHIC SOCIETY

Renowned landscape photographer Paul Gallagher will speak at an event to be held on 2 March at Benson Parish Hall, Sunnyside, Benson, Wallingford, Oxfordshire OX10 6LZ. Tickets cost £12. For details visit www.wallingford-photographic-club.org.uk or email wallingfordclub.events@gmail.com.

SNAP SHOTS

● A body found in Devon has been identified as that of Harry Martin, 18, a student who went missing after going out to take photos in stormy weather on 2 January. Harry was studying film and television production at Greenwich University in London. His body was found in the sea at Carswell Bay, in the Noss Mayo area of South Devon.

● The chance to take behind-the-scenes shots of steam engines is being offered as part of new 'photography days' organised by the Ravenglass and Eskdale Railway in Cumbria. An 'expert photographer' will lead participants on a seven-mile tour. The first day will take place on 20 May and costs £40. Call 01229 717 171.

● A website designed to help photographers find a darkroom has attracted more than 200 entries. The site – www.localdarkroom.com – is the brainchild of Harman technology (see *News*, AP 1 February).

OLYMPUS E-M10 TAKES ON DSLRS

OLYMPUS has launched a baby brother version of its OM-D compact system camera in the shape of the E-M10.

The new CSC features the design and focusing speed of the OM-D E-M5, but in a smaller body with built-in Wi-Fi (for remote shutter release via a smartphone during long exposures, for example).

Pitched against DSLRs such as Canon's EOS 700D, the micro four thirds newcomer houses the same TruePic VI imaging processor as the top of the range E-M1, and delivers a performance close to a 'mid-DSLR', claims Olympus.

Billed as the most compact of the three-member OM-D family, the metal-bodied E-M10 sacrifices the on-sensor phase detection (featured on the E-M1) and has no hotshoe-based accessory port, for example.

A new image-stabilisation unit has been used to help make the camera body smaller and lighter, said Olympus's SLR products planning manager Toshi Terada in an interview with AP.

Olympus claims that the 1.44-million-dot EVF is the fastest in the OM-D series. A larger, optional eyecup [EP-14] will be available for glasses wearers, while larger buttons have been added following customer feedback on the E-M5.

Also on board is a minimum ISO 100 setting, a claimed 8fps burst rate, plus a pop-up flash.

The camera deploys Small AF Target and Super Spot AF in a move designed to enable zooming and accurate focusing on 'minute sections of the frame'.



Designed as an everyday camera for 'discerning hobby photographers', the newcomer sports a 3in, 1.44-million-dot tiltable LCD screen and three-axis stabilisation.

The E-M10 is due to go on sale this month priced £529.99, body only. It will also be available as a kit with a new 'super-slim' M Zuiko Digital ED 14-42mm f/3.5-5.6 EZ [electronic zoom] lens, priced £699.99.

Terada told AP that the £300 lens – trumpeted as the thinnest pancake zoom on the market – has the same diameter as the previous 14-42mm model, but uses a high-refraction lens to enable it to retain the same specification. It deploys an ED lens to help correct chromatic aberration.

Meanwhile, Olympus is also poised to launch a new 25mm f/1.8 optic and a new 9mm 'bodycap' lens (£90). Built to deliver the 35mm equivalent view of an 18mm lens, the latter contains five elements in four groups and includes two aspherical elements. The 25mm lens is set to cost £369.99 and will bring Olympus's micro-four-thirds lens portfolio to 14.

● Olympus has released a firmware update for its E-M5 to offer an ISO 100 setting and Small AF, already included on the E-M10

HASSELBLAD TO LAUNCH CMOS MEDIUM FORMAT

HASSELBLAD plans to launch its first 50-million-pixel, medium-format camera to feature CMOS technology next month.

The H5D-50c is due to go on sale in March, at a price yet to be announced.

Hasselblad product manager Ove Bengtson said: 'This pioneering 50-megapixel CMOS-sensor camera is based on our H5D-50 model but will offer a faster capture rate, longer shutter-speed capability and much greater ISO performance.'

Ian Rawcliffe, new CEO of the Sweden-based firm, added: 'It will be the first of a number of medium-format capture innovations we have planned for the coming months.'

Rawcliffe has been appointed to replace Dr Larry Hansen, who oversaw the launch of the firm's first Lunar CSC, developed in a tie-up with Sony. Rawcliffe previously served as Hasselblad's chief operating officer.

A UK spokeswoman told AP that Dr Hansen no longer works for Hasselblad, but refused to comment further on the change of leadership.

Dr Hansen was appointed CEO in 2009. His role combined CEO and chairman responsibilities, but there is no word on any new chairman. The change took effect before Christmas, but was not made public by Hasselblad's UK office.

RICOH DITCHES GXR SYSTEM

RICOH Imaging has quietly phased out sales of its GXR modular camera system in the UK.

The GXR was launched in 2009 as an interchangeable-lens compact digital camera system, which, at the time, represented a first in its class for camera design.

Harbours ambitions to 'conquer the DSLR', the GXR incorporated an imaging sensor and processing engine built into the lens unit, rather than in the camera body.

The lens units attach to the GXR body using a slide-in mount system.

In an interview with AP at CES, Ricoh Imaging UK managing director Jonathan Martin said GXR sales have been discontinued in the UK

and, as far as he knows, production has stopped altogether.

Germany has the last of remaining stocks, although the GXR has not officially been discontinued.

Initially, there were two lens/sensor modules available for the GXR, alongside a single magnesium-alloy camera body.

In 2012, Ricoh unveiled a wideangle lens module for the GXR that it hoped would serve as a 'killer unit for expanding GXR sales'.



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An image by Franz Tost, team principal of Scuderia Toro Rosso

Images to be auctioned for charity

NIKON KITS OUT FORMULA 1 STARS FOR CHARITY PROJECT

A PHOTOGRAPH

captured by Formula 1 legend Michael Schumacher, who was badly injured in a skiing accident in December, is among images to be auctioned for charity.

Formula 1 racing drivers used Nikon Coolpix cameras to take photos that will be auctioned for Great Ormond Street Hospital Children's Charity on 7 February.

The Coolpix S9500 models, signed by some of the sport's top names, will also be sold to raise funds.

Those taking part include Sebastian Vettel, Fernando Alonso, Nico Rosberg and

former Formula 1 drivers Damon Hill, Jacques Villeneuve and Sir Jackie Stewart.

Nikon UK's group marketing manager Jeremy Gilbert said: 'It's a fantastic project that gives us a glimpse into the lives of F1 drivers from a unique perspective, both on and off the track, while helping to support Great Ormond Street Hospital Children's Charity.'

The image by Michael Schumacher, which is unsigned, was captured last year.

The auction – to be held at the InterContinental London Park Lane – will be hosted by TV presenter Suzi Perry.

SNAP SHOTS

● Images exploring how the First World War 'changed the society we live in' have gone on show at the Imperial War Museum in Manchester. The free outdoor show features six images by George Parham Lewis – in 5m-high frames – documenting women's contribution to the war effort. The exhibition runs until the end of September and is part of IWM North's First World War Centenary programme. Visit www.iwm.org.uk.

● Nikon has made its 85 millionth Nikkor lens. The first lens rolled out of the factory in 1959 with the launch of the Nikon F. More recently, production was boosted by the release of the Nikon 1 compact system camera in October 2011.

In next week's AP

On sale Tuesday 11 February



HANDS-ON

OLYMPUS OM-D E-M10

We take a hands-on first look at the OM-D E-M10 compact system camera with built-in Wi-Fi

BURNISHED BRONZE

Aaron Yeoman talks to Jon Stapley about his spectacular late surge to third in APOY 2013



ON TEST



NIKON D800E VS ALPHA 7R

With both cameras having 36-million-pixel sensors, we compare and contrast the D800E and Alpha 7R

LANDSCAPES



ON LAND AND SEA

David Baker talks about his 'painterly' studies of the UK coastline and countryside

CLASSICS TO USE

PENTAX *IST DL

Ian Burley sees if modern software can breathe new life into an eight-year-old Pentax DSLR

MAN JAILED OVER CAMERA THEFTS

A MAN accused of stealing thousands of pounds worth of camera equipment from stores across south-east England has been sent to prison (see News, AP 8 June 2013).

Michael Purtill, 58, of Kirkham Street, London SE18, was charged with a string of thefts from high-street stores dating back to 19 November 2012. The most recent took place on 29 July 2013.

Purtill was sentenced to 32 months for theft and attempted theft.

He is expected to serve half that time in prison, according to Woolwich Crown Court, where he was sentenced last month.

The court declined to release further details.

AP published an appeal for help last year. Stores that reported missing kit were: Park Cameras, in Burgess Hill, West Sussex; Wex Photographic in Norwich, Norfolk; London Camera Exchange in Guildford, Surrey; Harpers Photographic in Woking, Surrey; and Red Dot Cameras in London.

Purtill had also been accused of the attempted theft of a £449.95 lens from the Peter Jones department store in London's Sloane Square.

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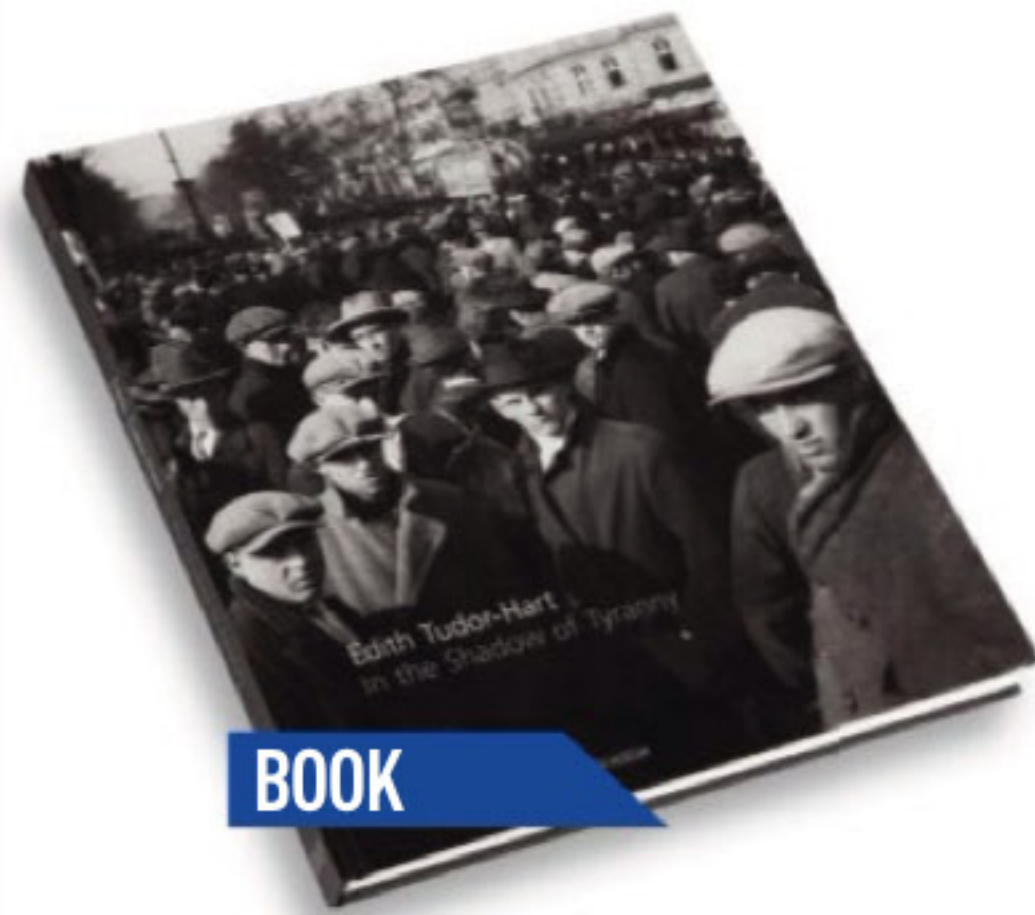
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BOOK

APReview

The latest photography books, exhibitions and websites. By Jon Stapley

In the Shadow of Tyranny

By Edith Tudor-Hart. Hatje Cantz, £35, hardback, 192 pages, ISBN 978-3-775-73567-4

BEFORE she married an English doctor named Tudor-Hart, Edith Suschitzky was a photographer and photojournalist in 1930s Vienna, Austria, working in secret as a low-level communist agent even as the grip of fascism tightened in Europe. Wielding a medium-format camera at waist height, Suschitzky focused her attention again and again on the poor and destitute in the streets, shooting First World War veterans struggling to make a living selling toys from a cart or simply begging. We see political movements beginning to take root, with demonstrations and marches from fascists and communists as both groups grew and expanded.

She is clearly a technically skilled photographer and has a particular line in a good portrait. Her shots of children are a highlight: from Vienna to London, Suschitzky captures a sense of playfulness and innocence even against the backdrop of an ever-bleaker political landscape.



Letizia Battaglia: Breaking the Code of Silence

22 February-4 May. Open Eye Gallery, 19 Mann Island, Liverpool Waterfront, Liverpool L3 1BP. Tel: 0151 236 6768. Website: www.openeye.org.uk. Open Tue-Sun 10.30am-5.30pm. Admission free

LETIZIA Battaglia's brave and important work draws attention to a dark chapter of Italy's post-war history. From the 1970s to the 1990s, Battaglia documented the culture of violence and fear that marked the reign of the Sicilian Mafia. Battaglia's background as a reporter made her unflinching, inquisitive and dedicated, and her images of violence show how committed she was to exposing the

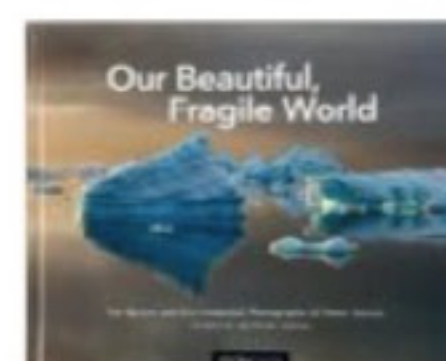
truth. Her relationship with her country was complex, however, and the still-life images and portraits interspersed throughout show Battaglia's love for her country and how it was complicated and almost compromised by her struggles against the Mafia. It is a reminder of the power of the photographer and the importance of standing up in the face of intimidation.

EXHIBITION



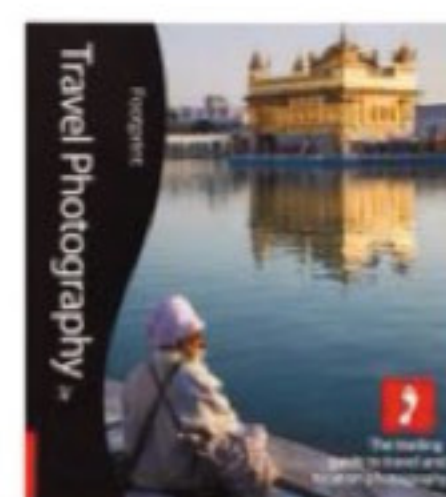
CONDENSED READING

A round-up of the latest photography books on the market



● OUR BEAUTIFUL, FRAGILE WORLD by Peter Essick, £26.99

If you see the words 'National' and 'Geographic' in close proximity, then you can rest assured that you're in for some good photography. Former *National Geographic* photographer Peter Essick's vital and timely book delivers that in good faith, a soaring visual polemic on the wastefulness and irresponsibility that is endangering our climate. Essick reminds us of the urgent need for change – a lesson we've had hammered into us again and again and again, and yet seem incapable of learning. ● **TRAVEL PHOTOGRAPHY** by Steve Davey, £19.99 Steve Davey's chunky and exhaustive guide manages to pack a huge amount of information into its pages, partly by dint of small pictures and a smaller font, but also by Davey's economical writing style that marries information with readability. It covers photography more broadly as well as the specifics of travel, but those who already know the basics of working a camera will find themselves going over old ground. A comprehensive beginner's guide.



● MASTERING THE FUJIFILM X-E1 AND X-PRO1 by Rico Pfisteringer, £22.99

The retro styling of Fujifilm's X-series mirrorless cameras has been a massive hit ever since the debut of the X100 in 2011, with the X-E1 and X-Pro1 among the most popular models. If you're looking to push the capabilities of either, or both, of these cameras, then this should make the process a lot more fun and intuitive than leafing through the operator's manual. Rico Pfisteringer is a lively host and there's some quality imagery too.



© EMMET GOWIN

BOOK

Emmet Gowin

By Emmet Gowin. Aperture, £45, hardback, 258 pages, ISBN 978-1-597-11261-1

A GRACEFULLY executed and classy tribute to American photographer Emmet Gowin, this beautiful collaborative book is a perfect host to the refined evolution of Gowin's photography. Gowin rose to prominence through simple but strangely elegant portraits of his wife Edith and their family. Although none of the portraits feels as though it is attempting to belittle or demean the family in any way whatsoever, there is an inescapable sense of almost otherworldly uncanniness to them, of something being not quite right, a sense that intensifies as Gowin experiments with fisheye lenses.

Later, Gowin ventured into landscapes in Europe and America, with ghostly scenes devoid of people. The final few portraits of his wife Edith at a much more advanced age are simple, effective and speak of a life in love well lived.



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www.featureshoot.com

A HOST of contributors from the world of contemporary photography make this site an endlessly absorbing destination for anyone interested in pictures, art and experimentation with form. Sharing a huge variety of projects, Feature Shoot is perfect lunchtime skimming. It is broken up nicely too, with interviews providing more in-depth discussion and analysis.

The owners of the site are unpretentious, being willing to accept any submissions to publish, from fine art to advertising.



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BEST-EVER BIRTHDAY PRESENT

I have a few comments to add to the review of the Nikon Df (AP 18 January). I have now been using my Df for about a month and have shot a few thousand images. Regarding build and handling:

1. After a few days of shooting, I no longer have to remove the camera from my eye to change ISO settings, shutter speed or shooting mode.
2. The review states that the camera is large. My first impression was how small and light it was – but then I'm coming from the D4. I find the Df a fantastic alternative to the D4 for street photography, for example, and on other occasions when I don't need the additional speed of the D4.
3. The vertically positioned front control dial is simply perfect. It is correct that the handgrip is smaller than on a 'conventional' DSLR, so it would be very awkward to try to access a 'conventional' front dial on the handgrip. The vertical placement and position make it just instinctive to use as it falls right under your finger when you hold the camera.
4. The Df's image review is by default turned off. Excellent – I don't have to turn it off. I'm usually too busy shooting to review every picture. In the few cases that I actually want to see what I shot, I'm more than happy to press the playback button. If this also helps to prolong battery life, then so much the better.

The Df seems to be a controversial camera. I own a D4 and a D800 and could not really justify the purchase of the Df, even though I really wanted one just for its looks. That I have the Df is only thanks to a generous friend who gave it to me for my 70th birthday. After using it for the past month, I can only say that if I had known what a pleasure it is to use, I would have stood in line to buy it as soon as it was available.

Danny Portnoy, Switzerland

Blimey, Danny. I wish I had a friend as generous as yours! I'm sure your benefactor must be delighted that you love it so much – Nigel Atherton, Group Editor

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

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ART AND SCIENCES

I loved Roger Hicks' column in AP 11 January, but I must disagree with his comment that in the real world you are only as good as your last job. From my perception this is probably only true in football management; in the rest of the world, abject failure is usually rewarded by promotion. Politics is surely the prime example.

His example of the abortive PhD in the history of technology is, of course, a classic. Historians despise trade, science and technology, as do most of the 'arts' world. They seem to believe that the world we live in was created by kings and artists, whereas all the evidence shows that our world was created by science and technology. Even 'the arts' are a creation of science and technology: we only know Shakespeare though the printed book, and the painter's pigments were created by chemists. They, and all artists since, were sustained by agriculture enabled by the plough and other machines. It is sad, however, that public perception is controlled through the media where the performers seem to be proud of their total ignorance of science and their complete inability to understand mathematics, which they equate to basic arithmetic. They would find it laughable if I claimed expertise in literature because I could recite the alphabet!

Where would the world be without Mozart or Picasso? Certainly a duller environment, but we would still be fed, sheltered from the weather and many of our ills cured. There was a famous Punch cartoon from the First World War showing a soldier arriving in the trenches being greeted by another:

'What outfit are you with, mate?'

'The Artists Rifles.'

'Blimey, paint me a plate of ham and eggs, then.' **Chris Mitchell, via email**

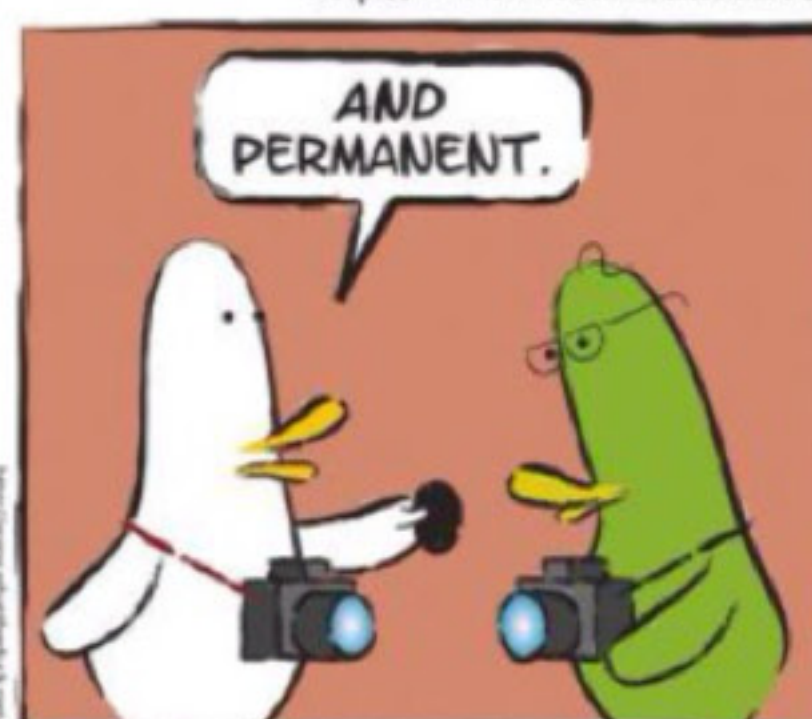
As a fusion of art and science, photography is able to appeal to people in both camps, neither of which needs to know too much about the other, and that's what makes it unique. As a non-scientist myself I don't find this sad, but I would argue that science has enjoyed a renaissance in recent years thanks to the popularity of the likes of Professor Brian Cox, who are able to present the subject engagingly – Nigel Atherton, Group Editor

A DENOUEMENT FOR FILM?

It's heartening that demand for darkroom printing and processing products is the largest it's been for five years (News, AP 11 January). Bosses at Kensington and Chelsea College – soon to be home to a new public darkroom – have spoken of film photography 'making a comeback'. For some of us, it never went away.

I fear the day when film – now available in very few outlets – will even be difficult to order online, thus rendering film photography obsolete. It's certainly putting up an impressive battle against digital. But even the most optimistic photographers must accept that the writing is all but on the wall.

What The Duck



<http://www.whattheduck.net/>

Although I own a DSLR, it comes a poor second to my Nikon FM2 in my camera pecking order. My 50mm, 28mm and 200mm prime Nikon lenses, a few rolls of Kodak Tri-X, a flask of coffee and a pack of sandwiches are my essential ingredients for a perfect day's photography. And don't get me started on the merits of a home darkroom.

It will be a sad day indeed when we come to order film and darkroom materials, only to be told, 'Sorry, we no longer stock them. There's just no demand these days.' It gives me goosebumps just thinking about it.

Steve Smith, Northumberland

If it's any consolation, Steve, vinyl records never really went away. They're still available for those who prefer them and know where to go to get them, despite the fact that the media that replaced them, CDs, are now almost obsolete themselves. Film is certainly a niche, and will remain so, but I don't see it disappearing altogether any time soon – Nigel Atherton, Group Editor

SALES FIGURE

Regarding low sales of compact systems cameras, Nikon says that, 'Part of the problem is that consumers do not see a CSC as a separate category, in the way manufacturers do.' The simple truth is that they are generically the same. Body size apart, the only key difference is the presence of an electronic viewfinder – or indeed, no viewfinder at all – instead of an optical one. True, some have a smaller sensor and are slightly lighter than DSLRs, but then this is also the case with APS-C-sized DSLRs when compared to full-frame models.

What manufacturers have done is to show a probable long-term trend in interchangeable-lens camera development. The real problem at present is that most consumers of interchangeable-lens cameras

require a high-quality viewfinder, among other features. Once that arrives for CSCs, they could well have a serious impact on low to mid-range DSLR sales, the questions of size and weight having a much higher significance. **Lindsay Forster, Glasgow**

High-quality EVFs are already a reality, Lindsay, on cameras from Olympus, Panasonic and Sony, but the cost of producing them means that the best examples are currently confined to models at the higher end of the price spectrum at the moment – Nigel Atherton, Group Editor

SQUARE PEGS, ROUND HOLES



Nigel Atherton asks if we've tried old or different lenses via an adapter (*Poll*, AP 18 January). On digital, no; on film, yes – I've used Pentax screw lenses on later film bodies with an adapter.

A couple of points on the current trend, though. A year or two ago I bought a Pentax KA 70–200mm f/4 from LCE in (I thought) great condition. I stuck it on the LX and shot a test roll around Tower Hill. There was something not right, but I couldn't put my finger on it. I retired across the road to the Hung, Drawn and Quartered (yes, really) for a pint, a pie and a play with the camera and lens – and I thought I'd sussed it out. The lens would not focus as far as infinity. Odd, that. I've often seen lenses that focus beyond infinity, in case they expand in the heat as I understand it, but not the other way round. Anyway, LCE agreed with my diagnosis and fixed it, but neither they nor I could have spotted any damage. And it was all because someone wanted to use a Pentax lens on a camera that didn't want one, and had to mess about inside the lens to make it happen. Please, if you do this, then don't sell the lens on. **PentaxManiac**

THE LENGTHS WE GO TO

On a recent Sunday I was awake early and, looking out of the bedroom window, I saw there was a heavy frost in the garden. It was the first in my part of the world. Knowing how quickly conditions can change, I put on my dressing gown, grabbed my Lumix compact and went into the garden. Somehow I caught my foot, tripped and fell

flat onto the frosty and muddy ground. My slipper shot off in one direction and my camera in another. I eventually managed to get to my feet (I am 83 years old) covered in mud and blood! I won't repeat what my wife said when I went indoors. Was it worth it? I will let you, Mr Editor, and my fellow readers answer that when you look at the above picture. **Keith Hughes, Surrey**



Of course it was worth it, Keith. Your cuts will soon heal and you'll still have the picture – Nigel Atherton, Group Editor

BACK CHAT

As we strive for aesthetic perfection, we are neglecting our emotional engagement with our images, says AP reader Graham Smith

DIGITAL imaging has transformed our hobby, allowing us to shoot more pictures, see instant results, learn from our mistakes and share our work more easily. Post-capture editing lets us improve our images and get closer to the vision that spurred us to pick up a camera in the first place. Doesn't it? Perhaps, but I believe it also has a downside – it changes the way we think about the creative process and the kind of experience we value when looking at images.

Scan through the winning entries for any AP competition and you will see images that jump off the page and are as visually pleasing as you could wish for. The 'Photoshop effect' on amateur photography has been that we strive for aesthetic perfection and expect to see it in a 'good' photograph. And that's a worthy goal, but once your eye has been thrilled, is there not some sense of emptiness, a feeling that visual satisfaction has taken the place of emotional engagement?

It seems to me that when we concentrate on perfecting the aesthetic we risk losing an element of humanity, that sense of communication between artist and viewer that is the essence of great art in any medium. Henri Cartier-Bresson claimed that 'Photography is nothing – it is life that interests me,' and who can fail to smile at his shot of a boy running proudly through the street with his burden of wine bottles or feel the life-affirming joy in his picture of lovers kissing at a Paris café? The impact comes from our empathy with what the photographer saw and clearly delighted in; truly, technical perfection is less important here than the capture of that 'decisive moment' showing what it felt like to stand on that street corner at that moment in time.

Such effects are not confined to street photography. When I first came to landscape, long before the advent of digital, I was struck by some captions to Charlie Waite's images that stated a polarising filter had been used in the half-polarised position. Why not use it in the full position, I wondered, to pump up those blue skies to maximum impact? Tellingly, though, my favourite picture was of pre-dawn light over Rydal Water in Cumbria for which he had used no filters. Its sense of calm was palpable, an effect that relied, I think, on connecting with my memories of similar experiences of the magic of dawn breaking in a special place.

This sense of shared experience allows us to project ourselves into the scene and share the photographer's vision but is all too easily lost by overprocessing. Take a similar shot employing HDR, boost its colours, and it would undoubtedly become more dramatic, simply because it is unnatural – without 'HDR eyes' it is something we'd never normally see. It would no longer be Rydal Water, but a landscape on Planet Photoshop, a spectacular but unfamiliar and empty place where none of us has been or could ever imagine being.



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PHOTO INSIGHT

Landscape photographer Mark Banks was battling tricky conditions on the Isle of Arran when he saw a chance to construct this abstract shot



MARK BANKS

Mark Banks is a Licentiate of the Royal Photographic Society, who has worked extensively in both large format and digital. He runs workshops on landscape photography and post-processing skills, and teaches photography at the Joe Cornish Galleries.

THIS image was taken on a wet and windy Isle of Arran in the Firth of Clyde. Weather-wise, it was one of those days when, as a landscape photographer, you hope for the best and usually receive the worst!

I was on the coast, in a superb area of the island just south of Lochranza. This picture is called 'Geophorm III' – a play on the word 'geomorphology', which is the scientific study of landforms and the processes that shape them. Due to the weather, I'd decided to get some intimate abstract-style shots, and this is one of a set of three that I took on the day.

I think being able to react to circumstances is important for a landscape photographer. I've been most disappointed with my photography when I've gone out with a specific idea of what I want, because it invariably never materialises. I find that it's best to go to an area, take a look at what's there and just see how things go.

One of the things about abstract shots is that when looking for them I start to get into 'the zone'. Once in that zone, I find I can spot so many things I would probably have missed if my mind were in other places. It's not always easy, and I tend not to go out if I have other things on my mind. If I'm thinking about work, for example, I can't concentrate, and if I can't concentrate I won't even attempt to go out.

On this occasion, I was totally zoned in. This area of coastline has fabulous marbling with lovely striations, and I came across this particular configuration that reminded me of a tree. It was slightly at an angle, but almost at the perfect spot, so I needed to move it slightly. I straightened it up so that it would look almost as if there were a landscape behind it.

If you look about a third of the way up the 'trunk' of the image, there's a straight line that acts as if it were the horizon, and in the top of the image the marbling pattern is almost like a cloud formation. I was aiming to make an abstract photograph in the style of a landscape, emulating its typical elements. As a final touch, I got some sea water and poured a little over the scene, just to give it a glossy look and to bring out the colours.

I captured this shot using a Panasonic Lumix DMC-G1 – a camera that has since met its demise after I lent it to somebody on a workshop and it duly blew over and smashed to pieces! I was doing a lot more large-format photography at the time and the G1 was an excellent second camera. I liked its small size and weight, which meant I could fit it in my bag alongside my large-format camera. I have since upgraded to a Nikon D800E, and that is now my default camera of choice.

I was using a 45mm lens with my tripod straddling the scene and the camera pointing straight down, around 75cm (around 2½ft) off the ground. It looks like it's a macro shot, but there's actually some distance there. It pretty much replicates to scale what size the actual scene was.

I always try to use prime lenses where at all possible. I tend to take up to four lenses in the kit bag, and three of those will be primes. The reason for this is partly the superior image quality, but I also think it makes me position myself better. I think it's possible to get a bit lazy with zoom lenses. Also, I learned my photographic skills on large-format cameras where, of course, you don't have any choice in the matter. It just came naturally to me that I would continue to use prime lenses after making the switch to digital imaging, and I find that method and approach to be perfect because it makes me think, consider and, above all, slow down.

It can be frustrating if I'm in a specific situation and don't have the right lens, but in the main I'm grateful for the way it makes me concentrate and – apologies for the cliché – more likely to get it right in-camera. It's not that I necessarily think this is the best approach, but rather that I find the quality of my images are better for it. If I come back from a shoot with just one image and I'm happy with it, that's all I need. I would rather have one good image than 100 mediocre ones.

You can find out more about this image and the others I took on the day by visiting my blog at www.markbanksphotography.com/index.php/news/15-arran-geophorms. **AP**

You can find out more on his website, at www.markbanksphotography.com

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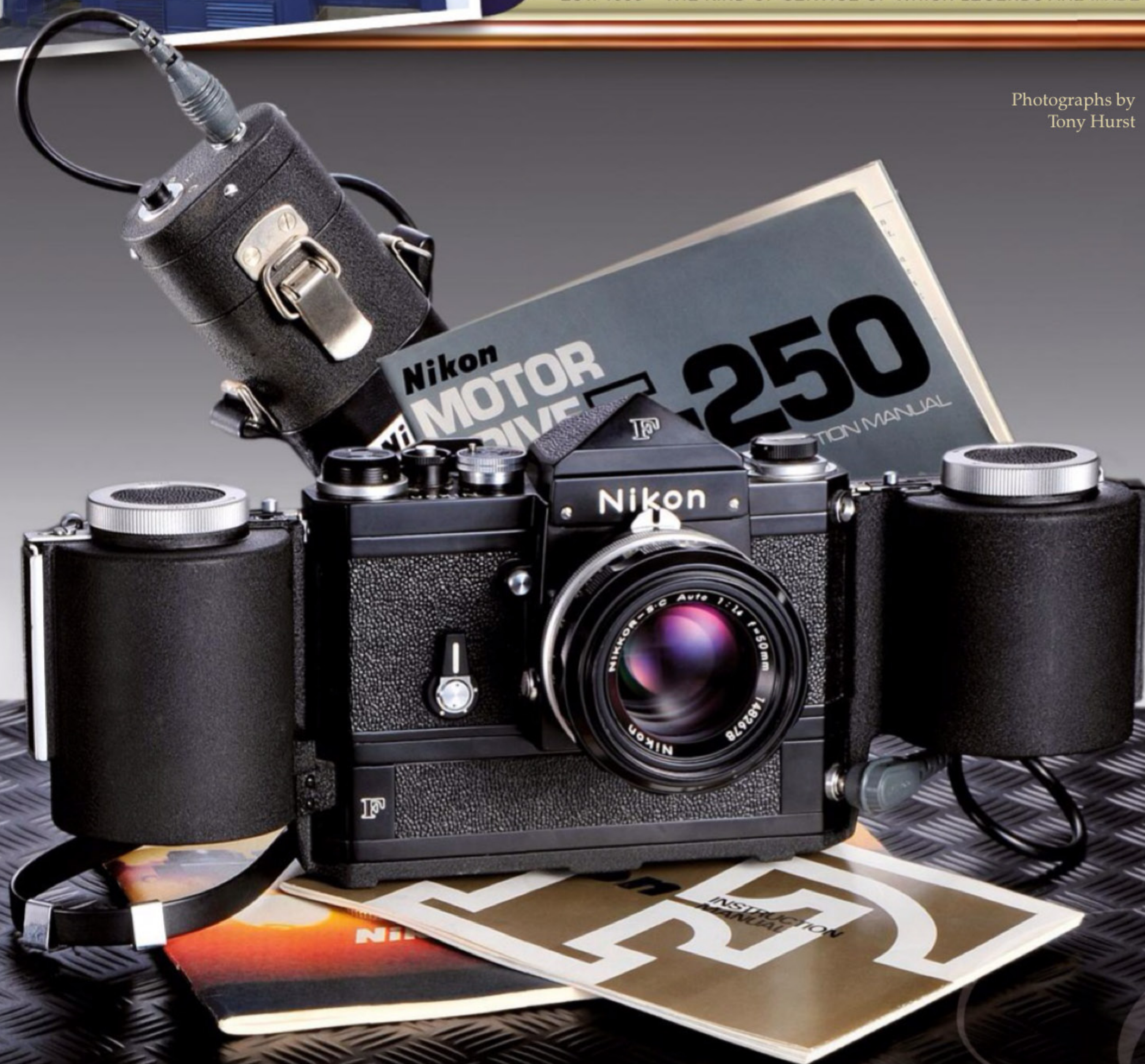


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Leading lines

Trevor made the most of the leading lines in the railings and along the walkway to pull the viewer into this view of the Gateshead Millennium Bridge and the Sage at dusk, while using the movements of his large-format Walker Titan SF 4x5 to prevent converging verticals. If you're using a DSLR and don't have a tilt-and-shift lens to keep the verticals straight, you can correct them in-camera (some models have a perspective control option) or in post-production.

© TREVOR SAMSON

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Cityscapes

The Amateur Photographer Masterclass with **Tom Mackie**

With its world-famous bridges, Newcastle's historic waterfront is the ideal setting for our mid-winter landscape Masterclass as **Tom Mackie** shows five readers how to get great architectural results on the river. **Gill Mullins** reports

WHEN you think 'landscape', your mind probably conjures up images of green fields, verdant woods, rolling hills, deep lakes and tumbling streams. However, there is another type – the cityscape. While they're often not as obviously attractive as the countryside, cities offer an abundance of opportunities, and there's surprisingly little difference between the equipment and styles with which you record them. For our *Masterclass* in Newcastle on a bleak midwinter's day, it was the usual British order of damp, chilly and grey weather – although, to be fair, Newcastle is officially one of the UK's driest cities and it didn't actually rain.

To brighten things up, we decide to

concentrate on architectural reflections, and where better to go for those than the historic waterfront. Newcastle's riverside is certainly a bit special. After decades of neglect, the quayside – properly referred to as Gateshead on the south bank of the Tyne and Newcastle only on the north – has been extensively redeveloped and is now a thriving arts and cultural centre, boasting a wide range of architectural styles, including the Tyne Bridge and the unique 'blinking-eye' Gateshead Millennium Bridge.

GETTING THINGS STRAIGHT

As well as benefiting from one-to-one tuition from our expert Tom Mackie, our five

Masterclass participants each have the added bonus of using some rather nice Pentax gear, including the K-5 II and K-5 IIS and a range of lenses, along with their own kit. While reader Trevor Samson is packing a large-format camera with perspective control and therefore won't have any issues with converging verticals – either the bane or the boon of architectural photography, depending on your viewpoint – Tom advises the rest of our group that they can easily correct any distortions their DSLRs incur in post-production. In Photoshop, for example, show the grid from the menu bar, then select Edit>Transform>Perspective and drag out the anchor points in the top corners of the image to straighten the verticals, while in Lightroom it's Develop>Lens Correction>Basics>Upright. It is simple to do and far cheaper than investing in a tilt-and-shift lens.

'Any lenses you use for landscapes will work well for architecture,' says Tom, 'so use a wideangle for



About the readers

Roger Macdonald



'My photography is usually of the grandchildren and landscapes, particularly seascapes,' says Roger, 'but a recent trip to Greece inspired me to try some architectural shots.'

Paul Mason



Paul says he normally shoots his kids and landscapes, and dabbles in wildlife, but hasn't done architecture before today. 'I've learned a few great tips and I even bagged a couple

of images I'm really pleased with,' he explains.

Trevor Samson



'I enjoy a mix of photographic subjects – anything that stays still, as I shoot with a Walker Titan 4x5,' says Trevor. 'I shoot in black & white and print my own pictures, and what

I'm interested in today is looking at things with a fresh eye.'

Peter Strassheim



A member of two camera clubs, Peter shoots a wide range of subjects. 'I already do some architectural photography and I want to be more imaginative,' he says. 'Today has

inspired me to get cracking with both day and night shots over the winter!'

Mark Strevens



Mark shoots everything from his children to wildlife, motorsports and aviation. 'In my previous job, I used to travel a lot and wanted to be able to take good shots of the places I was

visiting,' he says, 'so I'm always looking for ways to improve.'



sweeping shots that enable you to incorporate compositional leading lines and patterns to draw in the viewer's eye – diagonals are particularly compelling. A telephoto will allow you to focus on the small details people often overlook – it's all about developing the skill of looking at a scene and cropping in your mind's eye.' Whatever your lens choice, when you are composing the shot, always be sure to check the edges of the frame carefully to ensure that nothing distracting is creeping in.

CREATE AN ATMOSPHERE

The sky on the day is not the best for expansive vistas – while we get the odd patch of blue, for most of the day it's dull and grey – but Tom is stoic. 'I've often waited weeks and even months for the best light for a planned shoot, but today we have to work with the weather conditions we have, because we only have today,' he says. 'When it's overcast, it's a good idea to shoot in black & white, as that will reveal textures and add atmosphere, whereas colour may end up looking as dull as the light.'

By setting the display on your camera's screen to black & white, you have an idea of what your final image will look like. If you are shooting in raw, you'll still need to change it to black & white on the computer using the black & white presets in your editing program, as your camera will have recorded all the colour data in the file. Alternatively, use the retouch or shooting

Your AP expert...

Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural,

industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

www.tommackie.com

mode to create a monochrome version of the image in-camera.

As a final point before we set off down to the quayside, Tom suggests taking time to walk around each potential viewpoint with the camera handheld to size up potential compositions, only mounting it on the tripod when you have a clear idea of what you're shooting. 'In this way, you can move around and check different angles and viewpoints far more easily – it is much quicker and less onerous than having to manhandle the camera on the tripod,' he says.



© PAUL MASON

The lady vanishes

If you're working in a busy thoroughfare like a bridge with a lot of foot traffic, it is difficult to get a people-free shot, as Paul found when shooting the iconic Millennium Bridge (above). While you could remove the unwanted bodies in post-production, that would be tricky and time-consuming. Instead, get it right in-camera by going for a long exposure, here made possible by using a 10-stop neutral density filter to reduce the amount of light hitting the sensor (enabling an exposure of just over 2mins, compared to the original 1/15sec). So long as the pedestrians are continually moving, they won't register in the final image (right).



© PAUL MASON

© MARK STREVS



More to explore

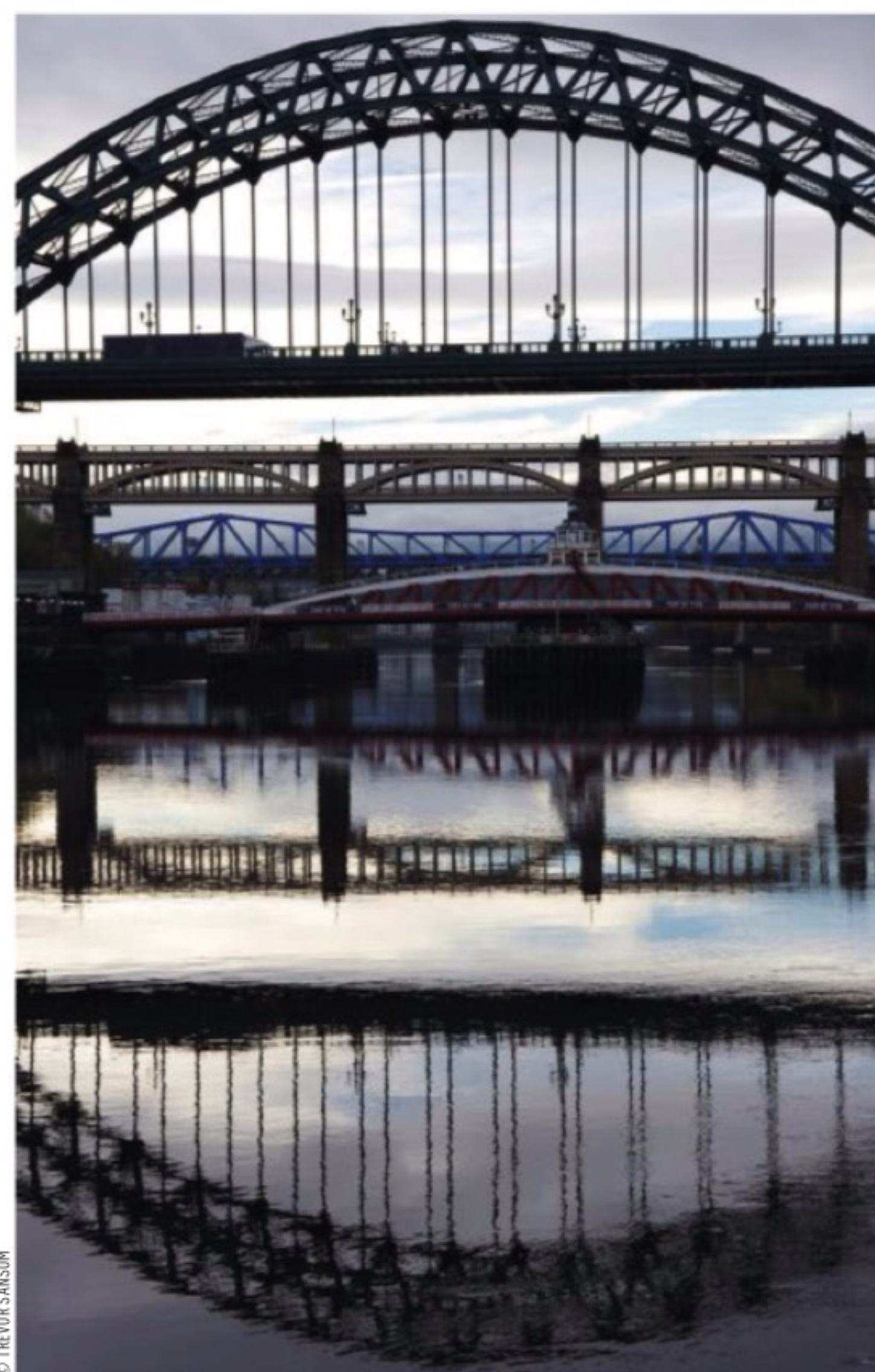
For more enticing riverside architecture, try **Salford Quays** on the Manchester Ship Canal. This area has benefited from one of the biggest urban-renewal schemes in the UK and is now home to the striking Lowry Centre, the Imperial War Museum North and MediaCityUK (thequays.org.uk). **Bristol's historic harbour** also boasts an array of interesting architecture and some vintage sailing ships, too (harboursidealive.co.uk), while across the Channel **Cardiff Bay** features the Millennium Centre and the Richard Rogers'-designed Senedd, as well as being famous as the backdrop to many an episode of *Doctor Who* and *Torchwood* (cardiffharbour.com). **Liverpool waterfront**, given World Heritage Site status in 2004, lends itself to superb panoramas from Birkenhead, a short ferry-hop across the Mersey (liverpoolwaterfront.org).

A different take

One view of the famous Tyne, Swing and High Level Bridges, with three different orientations and three different treatments – which goes to show that it's worth breaking away from the norm of horizontal presentation and thinking portrait, panorama or even square. It's also intriguing to see how a scene can be changed so dramatically by switching from colour to black & white.



© PETER STRASSMEIER



© TREVOR SANSON

'It's worth breaking away from the horizontal norm and thinking portrait, panorama or even square. It's also intriguing to see how a scene can be changed by switching from colour to black & white'



Newcastle Gateshead

Location	Newcastle's Quayside, stretching east from the world-famous Tyne Bridge along the northern bank of the Tyne, and Gateshead Quays on the southern bank, were once bustling commercial docks. Newcastle's neoclassical city centre is also well worth a visit – Grey Street was voted England's finest in 2005 by Radio 4 listeners!
The Gateshead Millennium Bridge	This 50m tall pedestrian-only bridge boasts a unique pivoting design to enable ships to pass underneath. Check the planned daily tilt times at gateshead.gov.uk .
The Tyne Bridge	Opened in 1928, the iconic Tyne Bridge towers over the Quayside. Directly behind it are the Swing Bridge and Stephenson's innovative High Level Bridge.
The Baltic	The largest centre for contemporary art outside of London is housed in an imposing 1950s grain warehouse.
The Sage	The spectacularly undulating glass roof of this performing-arts centre is perfect for capturing late afternoon and evening reflections.
Bessie Surtees House	Just off the quayside to the west of the Tyne Bridge, this unusual building comprises two 16th and 17th century merchants' houses.
How to get there	Take the train to Newcastle Central Station, then it's a brisk 15-minute walk to the quayside area. If you're driving, check out the available car parking at gateshead.gov.uk or newcastle.gov.uk .

Top tip

When you're using an ND filter to create a long exposure, put a cloth over the top of the camera to prevent light leaking in through the viewfinder, which would otherwise cause flare. Cameras with a viewfinder shutter should be closed during the exposure.

Keep your focus

From sunset, the colours spotlighting the Gateshead Millennium Bridge change constantly, so Peter could afford to wait a couple of minutes for a pleasing contrasting hue in the reflections to capture a punchier effect. Always fight the temptation to include all the elements you see – crop right in to focus on a few key colours and shapes for a far stronger composition. With this type of image, keep sharpness at its optimum with an aperture of around f/8. If you did go for f/16 or f/22, all you'd be doing is softening the image without any discernible benefit, because there's nothing in the foreground to keep sharp with that greater depth of field.



© MARK STREVEN

Create an atmosphere

There's more to creative filtering than polarisers, NDs and grads. Here Mark has used an infrared filter to conjure a dramatic image of the Baltic with glowing highlights, and really the only thing that gives the filtration away is the characteristic paleness of the trees' foliage.

'Don't include all the elements you see – crop right in to focus on key colours and shapes'

Equipment checklist

Lenses: While a tilt-and-shift lens is useful for correcting converging verticals with architectural imaging, it's not necessary because you can deal with these in post-production. Instead, pack a wideangle to make the most of compositional lines, and a telephoto for tightly cropped details.

Tripod and cable release: Essential, particularly at dusk and for long-exposure night shots, this combo also encourages you to take the time to hone your composition.

Filters: A polariser will remove distracting reflections from mirrored-glass surfaces, and deepen a blue sky – should you find one! Use a neutral density filter to enable longer exposures to soften clouds and smooth out ripples on the water. A grad is useful for reducing contrast between sky and land to balance out the exposure and avoid blown-out highlights or filled-in low-light areas.



© PETER STRASSHEIM

Dynamic range

To capture the full tonal range of the subject – something your eyes do very efficiently, but which can be more of a struggle for a digital sensor – try creating a dramatic HDR (high dynamic range) image, as Mark has done here with this wideangle view from the Gateshead Millennium Bridge (right). HDR involves taking three exposures at a range of values – one at the meter's suggested value, one at, say, +2EV and another at -2EV – then combining all three images in post-production. Your camera might even have an HDR mode that will do this for you. It's essential to use a tripod to ensure each shot is identically composed so you don't get any blurred lines when they are blended.



© MARK STREYENS



© ROGER MACDONALD

Nice and slow

Use a neutral density filter like a Big Stopper to enable a long enough exposure to create a dynamic 'burst' effect with the moving clouds, drawing the eye into the scene. It also usefully smooths out ripples on the water's surface, improving the reflection.

Top tip

Keep a spare card in a memory-card wallet on your camera strap, so you have always got it handy.

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on a free day's assignment. Our *Masterclass* workshops cover a variety of genres, including street photography, landscapes, documentary, portraiture, wildlife, studio-based lighting and still life.

Our next confirmed *Masterclass* will be run by former AP editor Damien Demolder, who will be focusing on street photography. To take part, visit www.amateurphotographer.co.uk/masterclass. Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.



© ROGER MACDONALD

It's in the detail

When you're photographing architecture, train your eye to look at things in a very cropped manner so you get used to focusing right in on patterns and details – it's a great way of getting something a bit different and eliminating distracting elements into the bargain. Here the crop of Roger's original shot of historic Bessie Surtees House (left) removes the ugly red bins to create a pleasing, almost monochrome, image with the viewer's attention focused on the undulating lines of the ancient Jacobean windows.

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Moments in time

LOOKING through James Whitlow Delano's extensive portfolio, it is difficult to pinpoint exactly when he shot his images. His grainy black & white photographs lend his work a timeless feel and very much echo the work of photography greats such as Robert Frank, Henri Cartier-Bresson and André Kertész. Indeed, it is these photographers who placed James on the path to becoming a highly successful documentary photographer.

'I was studying physics at university and was, to put it frankly, bored,' James admits. 'I found photo books and prints by a number of photographers in the university library, and these immediately lit a fire in me and literally changed the course of my life.'

Thus began an alternative education, one not rooted in lecture halls but instead assisting in the studios of Annie Leibovitz, Joel Meyerowitz in New York, and later

James Whitlow Delano's black & white reportage photography aims to highlight the plight of others in a timeless manner, as he explains to **Jade Lord**

Michel Comte and Greg Gorman, among others, in Los Angeles.

Fast-forward around 30 years and that training has served James well. He has won numerous awards and has worked for such distinguished clients as *Newsweek*, *Vanity Fair*, *The New York Times Magazine* and even the UN. It's a career, he says, that he owes to the early experiences in those well-known photographers' studios.

'From these jobs, I learned how to photograph under pressure, be prepared ahead of time and know how to deliver the goods no matter what – no excuses,' says

James, who was born in America and now lives in Japan. 'Perhaps most importantly, I came to know the level of work I would have to produce if I wanted to do this for a living.'

That's not to say he mimicked those photography greats. James has built his own style and taken his own road. His reputation is built on his long-term documentary projects, with self-set briefs that have taken him across the world several times and into a wide variety of situations. For example, he has documented sex workers around the world, turned his eye to the devastation caused

Above: An elderly woman shuffles through a city in Japan wiped off the face of the earth by the 25m (82ft) high tsunami of 2011, which arrived 30mins after the largest earthquake in the country's recorded history



Left: An ocean-going ship sits where it came to rest in debris after the 2011 tsunami in Japan

Below: Portrait of a young boy that was found several kilometres inland from the sea after the 2011 tsunami in Japan. The fate of the boy in the photograph is unknown

by the 2011 tsunami in Japan and returned countless times to China to document the country's meteoric rise. This is just a snapshot of the extensive work he has done and is still doing.

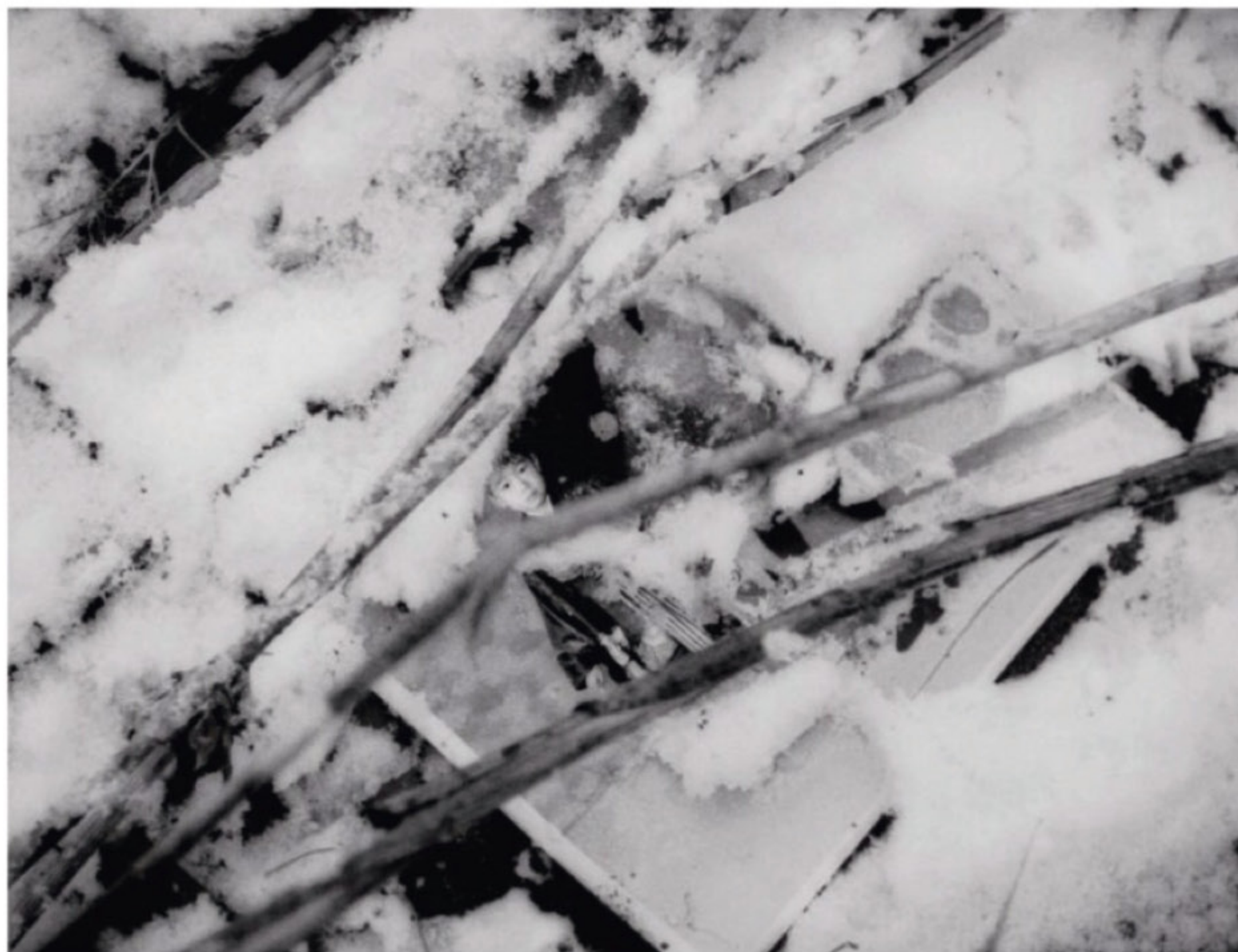
OUTSIDE TIME

Shot on film using a Leica M6 with a 35mm lens, these long-term projects create a unique running commentary. This differs from much work in this area of photography, as it presents not a fleeting moment in time but a continuing evolution of an issue.

This lack of specificity around time is important to James. A desire to show that an issue is not tied to a particular point of history underpins his strategy when photographing, and the use of black & white film references the traditional documentary use of this medium at the turn of the 20th century.

'I use black & white for several reasons,' he says. 'Black & white breaks the content down to its elements and, in my opinion, focuses on the subject. But more importantly, the light and shadow feel timeless, which is important, as I like breaking down the conceit we often have, particularly in America, that our generation is completely different from all others that preceded it and can learn nothing from the past. In a way, black & white photographs expose the folly of that thinking by showing that we are no different from our flesh-and-blood predecessors, except for the addition of gadgets.'

Using black & white is also about being true to himself. James says that having shot in black & white for so long, it is how he 'sees' a picture. 'The preference is a part of my character,' he says. 'For me, black & white



feels right. I visualise my work in this way.'

This insistence on the photograph 'feeling right' extends to how it is composed. James does not spend time eyeing several different compositions, but instead shoots much more instinctively, often candidly without his subjects aware that they are being photographed. This distinct style is also what

lends his images that look of timelessness.

'Much of the energy I am after is visceral,' he explains. 'If you think too much, the photos will be too orderly and lacking in spontaneity.' James always uses natural light for the same reason. 'It is real and lends photographs authenticity,' he explains.

That authenticity is lent a hand by the use

of the Leica, which James describes as being low key and quiet. 'I want to get close to the subject, move fast but remain invisible. If I am trying to uncover wrongdoing, I don't want people to know what I am up to. Other times, I want to work with people and gain their trust, to tell their story more effectively. Most of all, I want to capture an "out of the corner of the eye" immediacy,' says James, explaining that having this type of camera ensures that he can do just that.

HUMAN ISSUES

The driving force behind why James seeks out these subjects to photograph is his desire to bring recognition to human rights, environmental and cultural issues.

'I am most moved by the relationship of humans to the land and motivated by a sense of justice,' he explains. 'Greed, abuse of power and destruction of the environment anger me, and I believe that if decent people witness abuse, they will want to help stop it. The most constructive way I can imagine harnessing outrage is to use my eyes and communication skills to contribute to trying to put things right. Visually, I am trying to bring these places to the viewer so they can truly feel connected with the people or environment being documented.'

Indeed, James's images are not taken from the perspective of a distant observer. This is close documentary work that does not shirk away from the controversial or the intimate. Thus, James has to undertake a large amount of preparation work before he begins. He needs to know how to find the subjects, how they may react to him and whether the whole thing will be plausible.

'Before beginning a project or choosing a subject, I always ask colleagues or NGOs [non-governmental organisations] on the ground about access, because access in south-east Asia is going to be different than



Above: China.
Boy playing amid
demolition rubble
flowing into an
alleyway where the
last remaining
residents of 'Old'
Fengdu still live.
Now this city sits
beneath the waters
behind the Three
Gorges Dam

in Africa or the Americas, and the reaction of local people varies from country to country, continent to continent,' he says. 'I know that this is a bit of a generalisation, but in Asia it is relatively easy to photograph people, but in Sub-Saharan Africa, for example, you can find someone in your face, furious that you lifted your lens, pointing it at no one in particular on a busy street. It helps to be aware of local sensitivities. If you respect local sensitivities, you will make more friends, better photographs and reduce the chances

of volatile confrontations. I also try to find out about and measure the risks. No story, no matter how virtuous, is worth dying for.'

James takes his time deciding on his subjects, as each project can often be months if not years in the making, so it needs to be right. 'I will return [to a project] as many times as is necessary until it feels like a body of work,' he reveals.

Sometimes, these phased returns are simply down to the practicality of finance and commissions. 'I have



MEMORABLE MOMENTS

'WHAT I love most are the unexpected discoveries,' says James. 'For example, seeing sand deserts in China that are reminiscent of the Middle East, encountering sandy-haired, blue-eyed people in Central Asia and Afghanistan – many with East Asian features – or meeting a Mongolian girl in Ulan Bator with carrot-red hair and freckles. Then there are the 150cm tall Batek Negrito people in the Malaysian rainforest (left) who look African, and yet my European ancestors left Africa much more recently than theirs did. It is hard to define my most memorable project, but it is the people I remember best.'

several long-term projects that I still return to over time because, as a mostly self-funded freelance, I must publish work from each individual phase of the projects in order to fund the next phase,' he explains. 'I must also rotate between projects, as a freelancer, because magazines will not continuously publish the same story or issue from the same photographer.'

However, it's not all about the finances, as sometimes James will return for other reasons. 'Mostly, I either believe they have not received enough attention [Selling Spring: Sex Workers Series], have not seen the issue covered in a way that captures the true nature of the crisis [his rainforest work along the equator] or it is a subject like the rise of China or the 2011 tsunami I believe the world needs to know about,' he adds.

The scale of James's work makes it seem surprising that he would shoot everything on film, with digital being the obvious choice to streamline his editing workflow rather than spend hours in a darkroom. In fact, that's not the case. James actually spends much of his time at his computer.

'My choice to use film is not a reaction against new technology,' he says. 'I embrace new technology. I use a hybrid process by printing the images in the darkroom first and then scanning them as JPEGs or TIFFs. I finish up the processing and editing using Photoshop. I joke with my friends, who are almost inevitably using 100% digital technology, that I spend more time on Photoshop than they do.'

James explains that bringing technology into the process was a simple decision

Right: Ofunato, Iwate Prefecture, Japan. Cherry blossoms open on a tree that seems to rise out of the rubble following the 2011 tsunami

Below: Djumu, Suriname. Iwan, a Saamaka Maroon man, stands in front of a massive rainforest tree. The Maroon people along the upper Suriname river are effective stewards of the land they claimed centuries ago after fleeing their Dutch slave masters

Below right: China. A massive arch is erected to span the gateway to Wuxia Gorge, part of the Three Gorges of the Yangtze river



'The resources of indigenous peoples are being stolen and they are largely powerless to do anything about it'

based on the quality of the end result. 'I get better results this way than I ever could in the darkroom,' he says. 'Even when I have a gallery show of work, the exhibition and limited-edition prints are made on an archival-quality Epson printer. Again, the results are simply superior.'

As you'd expect, James has plenty of work yet to reach the gallery stage of the process, some of it from projects just beginning and some from those he is revisiting.

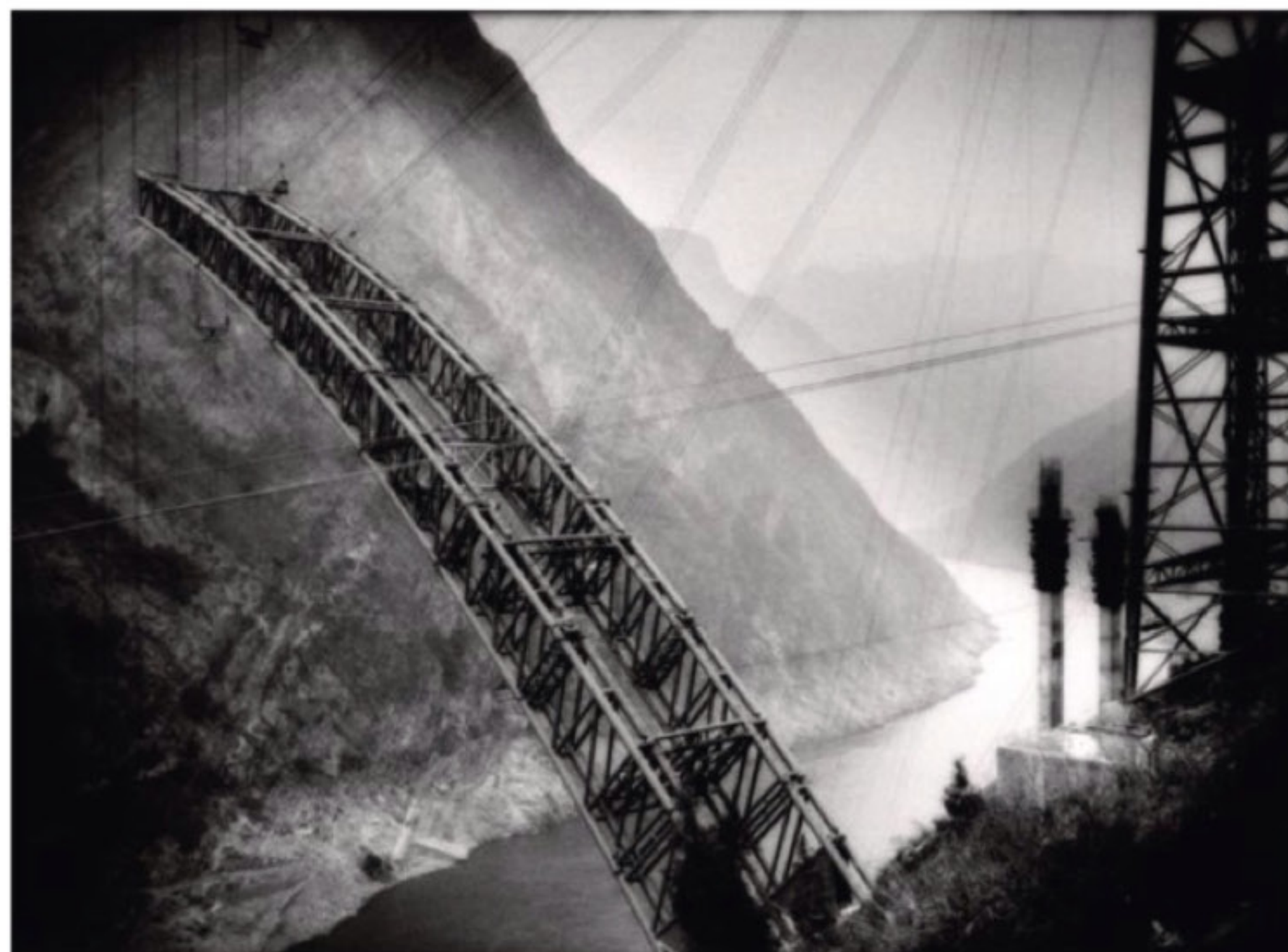
'I have several pots on the stove boiling

at once,' he says. 'I am working on a project involving a slow-moving crisis in the equatorial rainforest, as the resources of indigenous peoples are being stolen from their ancestral homelands and they are largely powerless to do anything about it. Another project I am working on is going back through my old negatives from China, starting in 1994, while at the same time updating my work in that country by returning there.'

Neither of these projects is an easy choice, with dangers lurking in both. But that's the way it has always been, says James, so he is just hoping his luck holds out.

'There are times, despite your best-laid plans, when things go off the rails,' he says. 'I have been shot at, nearly kidnapped, arrested and involved in road accidents, but luckily I am no worse for wear. The longer you do this line of work, however, the more you begin to wonder if or when your luck will run out.' **AP**

To see more of James's work, visit his website at www.jameswhitlowdelano.com



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This beautiful backlit portrait of a friend's daughter works really well for a number of reasons. There's the eye contact and lovely sweet smile, while the soft lighting bouncing back onto the girl's face balances nicely with the bleached-out background. It's a cracking shot that I'm sure Ian's friend is very chuffed with – **Phil Hall, technique/features editor**



1

Girl

1 Ian's friend's daughter was backlit by a nearby window

Canon EOS 5D Mark II, 85mm, 1/60sec at f/2.2, ISO 640

Ashley

2 The ultra-wide aperture provides a blurred background and a distinct glow to this portrait

Canon EOS 5D Mark II, 35mm, 1/500sec at f/1.4, ISO 100

Clown

3 Ian has caught his subject at a perfect natural moment

Canon EOS 5D Mark II, 85mm, 1/200sec at f/3.2, ISO 100

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Ian Pettigrew

Canada

Ian is lucky enough to have most of his childhood recorded on film, thanks to his Kodachrome-enthusiast father. As he has spent 20 years working as an art director, photography has been an integral part of Ian's life, and he considers it to be a natural extension of his creativity. 'People have always fascinated me, especially their faces,' he says. 'That's why I love portraits.' Ian is currently working on a portrait project to raise money for charity in his home town of Hamilton in Ontario, and is hoping to have 250-300 portraits ready for a book and exhibition. To see more of his images, visit his website at www.ianpettigrew.com.

2



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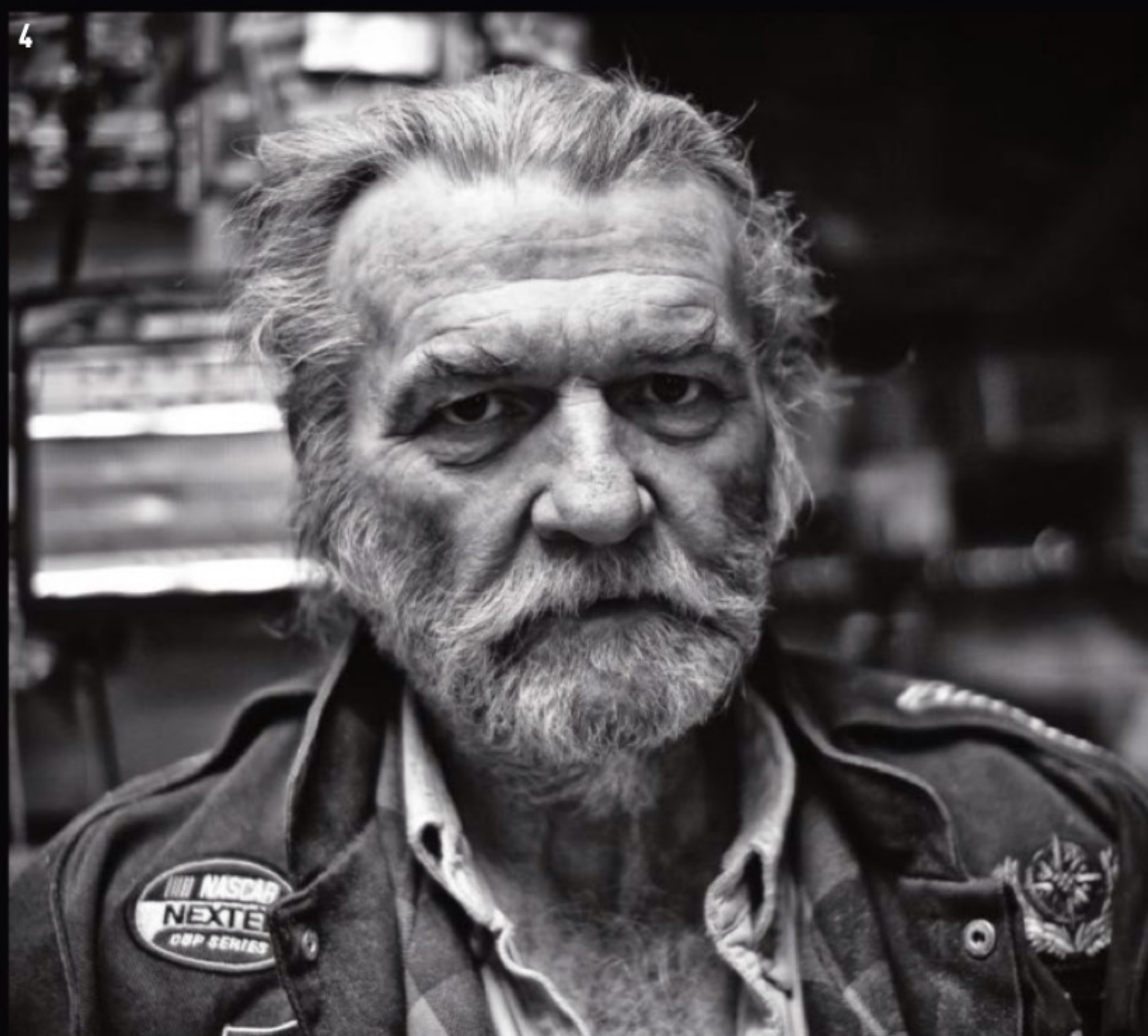
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3



4



5

RJ
4 The biggest challenge with this shot was the 'very uncooperative subject,' says Ian
Panasonic Lumix DMC-GF1, 25mm, 1/400sec at f/0.95, ISO 400

Tom
5 Ian used a little post-processing to give this portrait its distinctive look to show his subject in a 'good, honest way'
Canon EOS 5D Mark II, 85mm, 1/30secs at f/3.2, ISO 100

1



2



Sunrise at Walberswick

1 The rustic wooden dock leads the eye perfectly into this gorgeous sunrise image

Nikon D90, 10-24mm, 1/25sec at f/11, ISO 200

Beach-front mist

2 Parrish says this image marks the first time he tried to shoot morning mist

Nikon D90, 10-20mm, 1/300sec at f/11, ISO 200, 2-stop hard ND grad

Incoming

3 This crisp, clean image allows the viewer to appreciate the detail in the bird's feathers

Nikon D90, 300mm, 1/500sec at f/8, ISO 200

Parrish Colman Suffolk

When Parrish returned from holiday three years ago, he looked at his blurry, unsatisfying photos and concluded that the fault lay with the equipment, not the user, and promptly bought a DSLR. He then set out on his photographic journey and hasn't looked back. Wildlife is Parrish's passion, but since moving to the coast he has taken more seascapes and landscapes. 'The solitude of being out on the coast for a 3am sunrise cannot be matched by anything,' he says.



3



4

Juvenile mandarin

4 The mandarin drake is in pin-sharp focus, showing the details of its feathers

Nikon D90, 300mm, 1/320sec at f/4, ISO 800

Boats in bloom

5 The juxtaposition of these two disparate subjects works really well

Nikon D90, 10-24mm, 1/10sec at f/16, ISO 200, 2-stop hard ND grad

The bell heather of Dunwich at sunset

6 This is a classically great sunrise shot, with the tree in the foreground providing a visual anchor

Nikon D90, 10-24mm, 1/13sec at f/11, ISO 200



5



6



1



2



3

Martin Snelling Hampshire

Martin bought his first camera, a Sony DSC-P8, 12 years ago, although it wasn't until he won a Canon DSLR in a newspaper competition that he truly caught the photography bug. His current weapons of choice are the Fujifilm FinePix X100 and X-Pro1, as well as his Sony Xperia Z mobile phone. 'I suffer quite badly from GAS – Gear Acquisition Syndrome,' says Martin. 'I am very much a hoarder – much to the annoyance of my missus.' To see more from Martin, visit www.martinsnelling.com or www.lifeinslowmotion.com.

Field lines

1 Lines are key to this fantastic shot, as well as the dramatic sky that dominates the composition

Fujifilm FinePix X100, 23mm, 1/680sec at f/10, ISO 400

St Nicholas at Boarhunt

2 Martin's low-key style is perfectly suited to this subject

Fujifilm FinePix X100, 23mm, 1/1800sec at f/4, ISO 800, tripod

Keep out

3 A shallow a depth of field was necessary to make the barbed-wire fence pop out of this image

Fujifilm X-Pro1, 35mm, 1/4000sec at f/2, ISO 200

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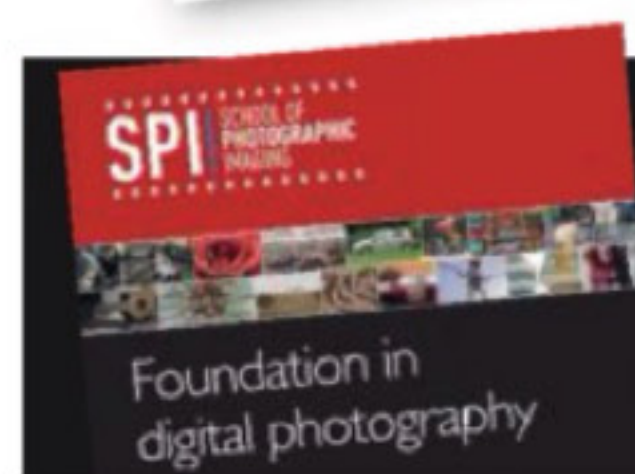


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much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie



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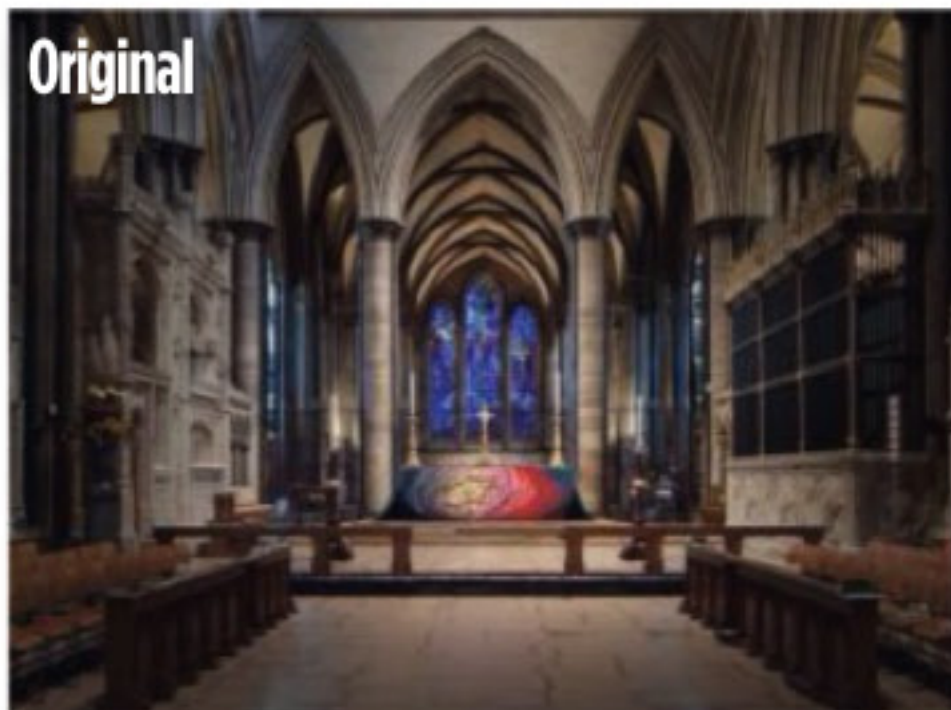
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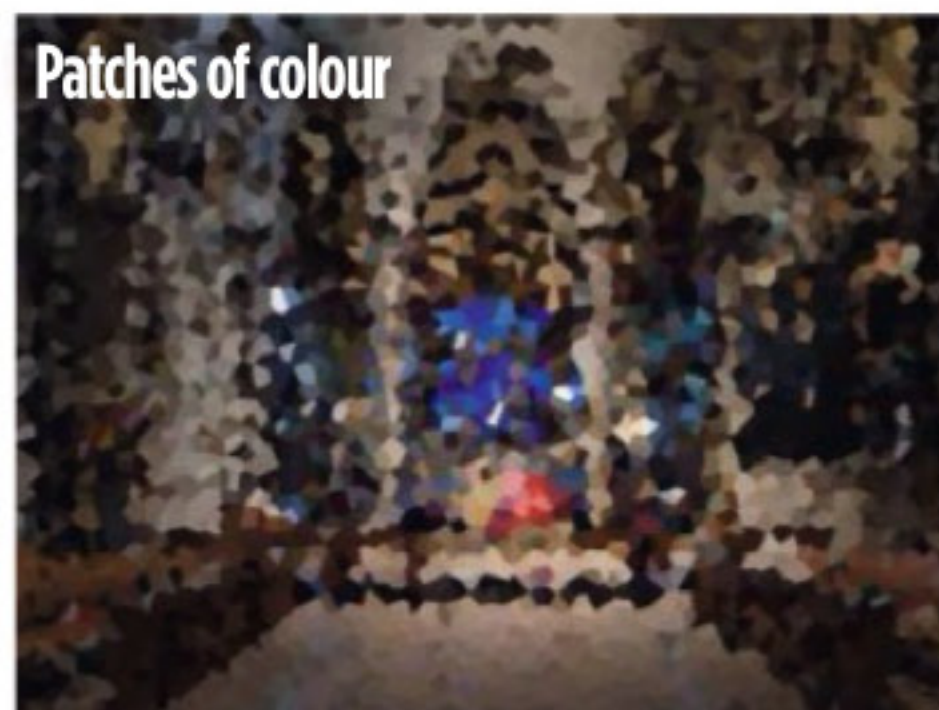
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Original



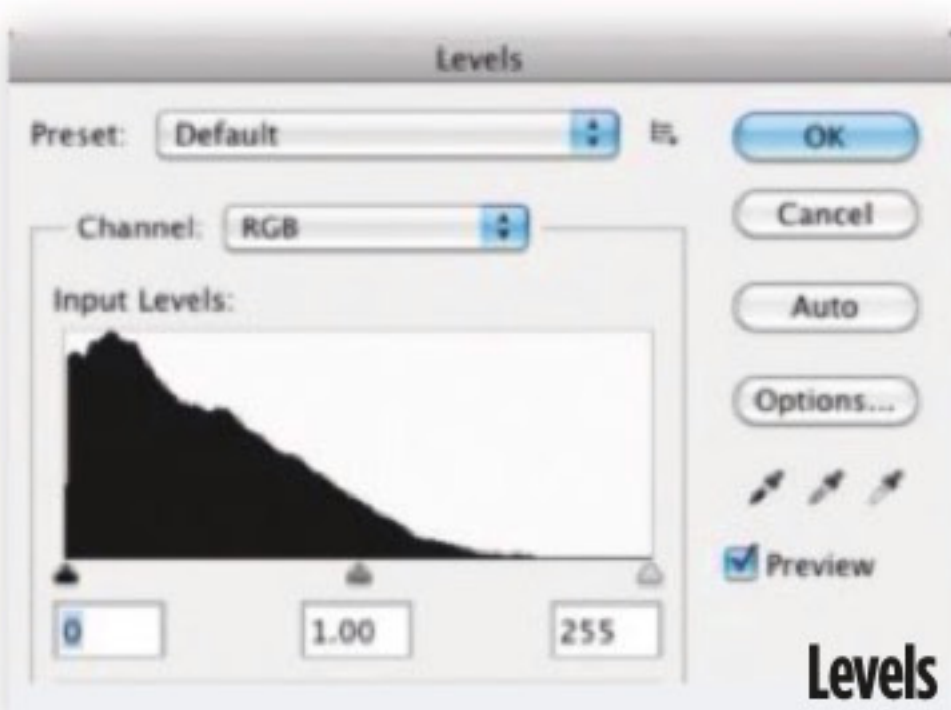
Not sharp



Patches of colour



Leading lines



Levels



Edited

Salisbury Cathedral, Wiltshire Dave Benstead

Olympus E-30, 17mm, 1/6sec at f/3.2, ISO 400

PHOTOGRAPHING the interior of a cathedral or similar building can be challenging, as you'll probably be faced with a dimly lit interior and bright, backlit, stained-glass windows. Often, the dynamic range of such a scene will be too high for the camera's sensor to record in a single image, causing the loss of highlight and/or shadow detail.

One way around this is to shoot an HDR sequence, but a less involved option is to take your shot when the exterior light levels more closely match those of the interior – at dusk – which is what Dave has done

here. The flip side to natural contrast control, however, is low light levels, and assuming a tripod wasn't an option here, Dave has done well to minimise any camera shake. However, the image isn't sharp from front to back, so I would have been inclined to increase the ISO further and use a smaller aperture setting, and perhaps a slightly faster shutter speed too. Even if this meant underexposing the shot, it's easier to lighten an image and reduce noise in post-production than it is to bring back sharpness, and noise is also more 'forgivable'.

Aside from levelling the light, shooting at dusk can offer the added benefit of a rich blue sky or fiery sunset, depending on the conditions and direction in which you're shooting. In this instance, it's the former, and the blue of the sky through the stained-glass window contrasts strongly with the warmth of the stone interior. Coupled with the red altar cloth beneath the window, it's this colour contrast that helps draw our eye to the centre of the symmetrical composition, as can be seen if we reduce the image to simple patches of colour.

Our eye is also directed by a soft vignette and the many strong leading lines. These lines have been emphasised by the choice of a wide 17mm focal length (34mm equivalent),

although choosing a wideangle lens or focal length always brings with it the risk of barrel distortion. Dave has almost certainly corrected this image to prevent the various vertical and horizontal lines from bowing outward.

If I have one suggestion, it would be to bring in the highlights slightly. The original exposure is perfectly acceptable, even though the histogram is shifted to the left and some shadow areas have been clipped (the histogram is simply indicative of a dark subject). However, I would be inclined to move the white point in slightly, just to lift the brighter areas. In doing so, the contrast is boosted, as is the apparent colour saturation, which I feel brings the shot to life.



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REGULAR readers of *Appraisal* will hopefully appreciate that there is no such thing as 'right and wrong' in photography. There are certain treatments that we may collectively appreciate or object to, and certain subjects that will appeal to a broader audience than others, but there is always going to be a certain element of subjectivity. I say that because I've railed against 'colour popping' before, and I'm going to do it again, as I have yet to see it improve an image.

In the case of Neil's photograph, he tells us that a wet, miserable day in Iceland found him at the thermal pools of the Blue Lagoon. 'While having a coffee break, I noticed this lifeguard on duty amid the steam and mist,' he says. 'I decided to desaturate the background so that the jacket stood out against the surrounding lagoon.'

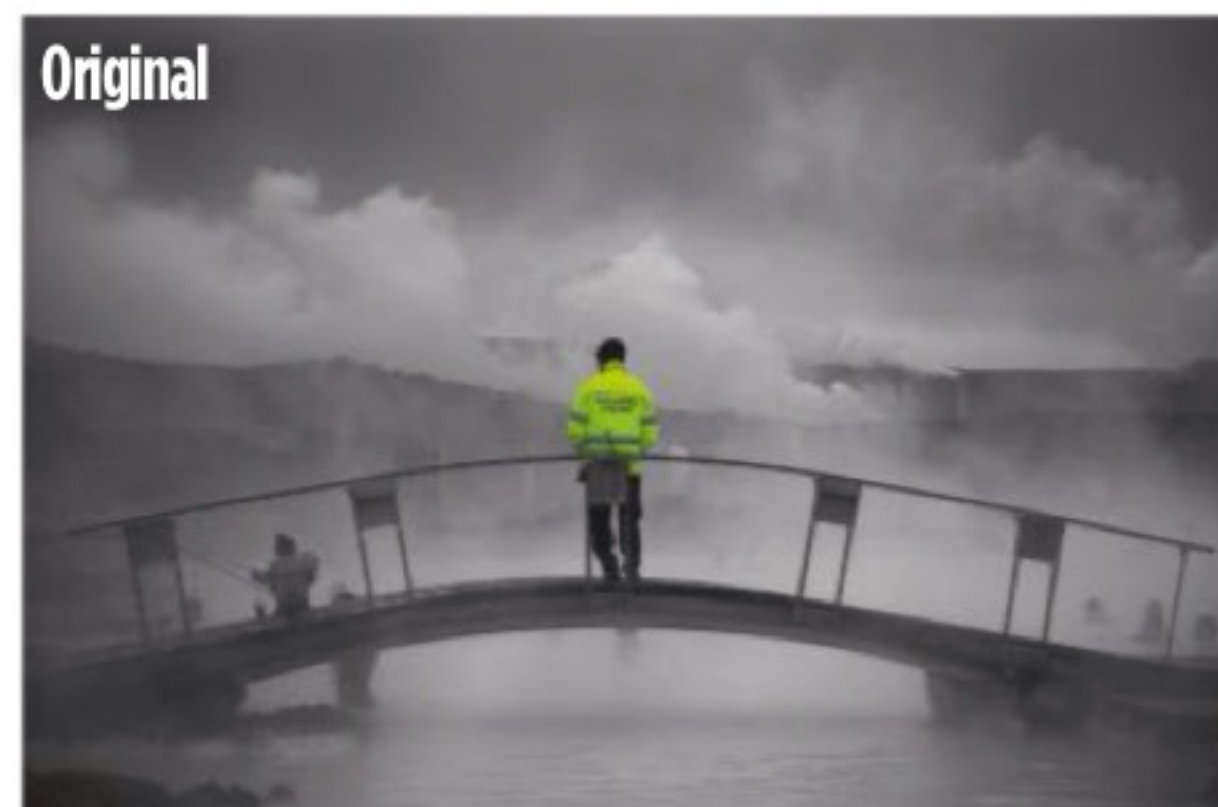
It's fair to say that Neil has achieved his goal. However, I do question what – if anything – this adds to the image. For me, the contrast between the patch of fluorescent colour and the rest of the image is just too strong. The other elements in the frame simply don't get a look in, as our eye is torn back to the glowing jacket at the centre.

Without this distraction the image changes immediately, with the mist hanging over the water, the distant clouds from the chimneys and the hazy figures conspiring to create a mysterious and slightly unsettling atmosphere. With a universal monochrome treatment, Levels/Curves adjustments and a slight vignette, the photograph starts to become far more dramatic.

'The other elements don't get a look in, as our eye is torn back to the glowing jacket'

Lifeguard – Blue Lagoon, Iceland Neil MacGregor

Nikon D3S, 24-85mm, 1/800sec at f/5.6, ISO 250



Contemplation Munira Kaderbhai

Nikon Coolpix S3100, 26mm,
1/1500sec at f/3.2, ISO 80

ALTHOUGH people have been creating self-portraits for years, they have now come of age thanks to digital photography and social media: it costs nothing to take them; the subject is always there; and personal

social media pages provide the perfect platform to share yourself (and your image) with the world. Alongside self-portraits (or 'selfies') are the equally ubiquitous shots of feet ('footsies', if you like). Combined with instant social media updates, the latter can allow the viewer to see what you are seeing in what is very close to 'real time'. But just because you *can* do this, doesn't necessarily mean that you should.

Take Munira's 'footsie', for example. The feet provide us with a broad context. They say: 'This is what I'm seeing' – and from here the footprints in the sand suggest an outward journey along the beach. Unfortunately, in a photographic sense, it is a journey into the banal. Apart from the feet there is no other point of focus or area of interest to attract our attention, so our eye is consequently drawn back to the lower-left corner. The feet are the only sharply focused elements in the frame and their clearly delineated shape contrasts with the homogenous areas of sand, sea and sky.



'It is what it is – a spontaneous "Here I am!" visual statement'

With the sloping horizon, I'm assuming this is straight out of the camera, and precisely the type of shot that would be uploaded to Facebook or similar within minutes of it being taken. It is what it is – a spontaneous, flippant, 'Here I am!' visual statement that will be forgotten long before the seaside trip is over.

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Martin gave this image
of the Cairngorms
a deliberate blue hue



The winter's tale

It's time to stop using the cold as an excuse not to pick up your camera. Landscape photographer **Martin Leighton** talks to **Jon Stapley** about shooting great winter scenes

WINTER lingers. The ground has frozen over. Your breath mists in the air, and announcing that you're going to walk to the shops makes you feel like Captain Oates. It is, put plainly, utterly freezing.

It's easy to give in to the temptation to put the camera away for these dark, chilly months, promising yourself that you'll get back on it once the local duckpond has thawed and early spring flowers are making their first shy appearance. It would be a shame, though, because shooting in winter can offer some unique opportunities to create unforgettable landscapes, with subjects that you simply don't get at any other time of year.

Martin Leighton is a photographer who has made it his business to wrap up warm and get those singular shots. Having been taking photos for more than a decade, he shoots exclusively on film cameras and extols the virtues of buttoning up your coat to head out in the darker months.

'The key with winter is that sunrise and

sunset times are at very civilised hours,' Martin says. 'The sun is low-lying, so the light can be quite warm all day, especially two hours before sunset and two hours after sunrise.'

GETTING PREPARED

Equipping yourself with a coat and a camera is only part of the battle. Martin explains that when it comes to winter scenes, preparation is everything. He has a few top tips.

'Follow the forecast vigorously!' he says. 'It makes a lot of sense to stay ahead of the weather, and to keep checking it. I find the best type of weather to venture out in is high pressure, because you'll get nice settled conditions and very pretty sunrises and sunsets.'

Not only do you need to plan your shots, but you also need to plan your journey. At the risk of sounding redundant, winter can be a bit chilly. Venturing out without adequate preparation could spell disaster.

'Wearing plenty of layers is the most

important thing,' says Martin. 'You need to pack a hat and good walking boots with good grip on them – you don't want to be slipping over in snow and ice.'

Proper preparation isn't just useful – it's vital. In October 2012, amateur photographer Gerry Coyle fell into a gully on Mount Snowdon while trying to capture a perfect sunset. While Gerry's death was recorded by the coroner as accidental and no fault of his own, the fact that his body wasn't discovered for several months illustrates how alone you are if you venture off the beaten track in search of a shot.

'If you're climbing up a mountain with snow on it, do a risk assessment first,' Martin advises. 'You need to take the easiest path up, even if it's the longest way round. I've been caught out by snowdrifts a few times, where I've thought the ground looked level and put my foot down, only to sink four feet and nearly knock myself out!'

SNOW AND ICE

On hearing the phrase 'winter landscapes', most people's minds will immediately jump to shots of snow and ice. It's not really hard to see why.

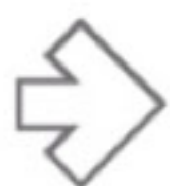
'Snow or hoarfrost can coat any mundane scene, even at your local park, and make it look absolutely



ALL IMAGES © MARTIN LEIGHTON



Bare trees, a hallmark of winter, are one of Martin's favourite foreground subjects



stunning,' Martin says. 'In winter, you can get brilliant shots just on your doorstep. It sugarcoats everything.'

While snow presents a great photographic opportunity, it's a tricky subject to master, with a lot of potential to mess up, especially if you're shooting on film, like Martin, and are unable to monitor your exposures.

'The snow can deceive your light meter, whether it's on your camera or in your hand,' Martin explains. 'You've got to make sure you take into account the whole scene when you're framing, as the bright snow on the ground will fool the meter and make it want to underexpose the whole shot.'

As with all the best-learned lessons, this is something Martin found out the hard way. During the snows of March last year, he got

a series of images back from his lab only to discover that while most of the shot had been perfectly judged, the snow had been ruinously overexposed.

'ND grad!' he says, laughing at his 20/20 hindsight. 'I should have worked it out and put a 2-stop ND grad underneath. That's one thing you absolutely need to consider if you're shooting out in the snow and ice.'

According to Martin, filters are the key accessories to bring along on a winter landscape shoot. Having a polariser as well as an ND grad will allow you to minimise reflections between the sun and the snow, giving images more contrast. For a stylistic touch, he also recommends packing a blue filter.

'If a scene looks cold already, a blue filter

Above: Martin used the tree as a frame for this dynamic sunrise

Top right: A cloudy winter day produces a dramatic backdrop for this image

Right: Martin also likes to head to the coast for his images, where it can get particularly chilly

will make it that little bit colder,' he says. 'Alternatively, you can do a little post-production. In a picture I took called "Snowy Cairngorms" [see page 42], I altered the temperature slightly to make it feel that extra bit colder, and it made all the difference.'

This particular image was shot on Martin's Pentax 67 II with an ultra wideangle lens that he describes as being 'one step up' from being a fisheye. Over the years Martin has found that wideangles best suit his style of photography.

'I have an ultra-wideangle, a semi-wideangle and a standard. I've never found any use for telephotos as I like to include a lot of foreground in my shots,' he says.

It's a signature of Martin's approach – he describes himself as a careful photographer,

THE STORY BEHIND THE SHOT

MARTIN'S all-time favourite shooting location is Llangollen in Denbighshire, north-east Wales. A constant source of inspiration, the area is the source of an image that he is particularly proud of. We asked him for the story behind this intriguing landscape.

'I was struggling to find something to balance the top and bottom of the picture,' Martin recalls. 'I wanted to use the hill in the middle distance as the focal point, but it was very difficult until I came across this set of trees and knew instantly that I could use one to frame the shot.'

It presented a challenge, however. The sunrise was beautiful but strong – there was no chance of being able to include it in the image as it was simply too bright. The tree presented an opportunity to hide the sun while still using the beautiful warm light.

'I was very lucky to have that tree there, but I still had to use two ND grads to make the sky as dark as I could get it. To retain some detail at the bottom of the tree trunk, I actually used the flash on my phone during the 4sec exposure, aiming it right at the tree bark.'

In turn, this created a new problem in that it was now very visually obvious where the ND grad filters had taken effect. A little re-darkening of the bark in post-production took care of it. Martin freely admits that this kind of improvisation is a common feature of his photography.

'There are a lot of times when I've had to move or change something to balance out an image,' he says. 'To be honest, I don't know a photographer who hasn't!'

meticulous in both planning and execution.

'I rarely get grab shots,' he says. 'I do my research before I go to a place. You've got to have the time to make sure your composition is perfect – look at the image as a whole and imagine what it would look like in a frame rather than just quickly snapping away. If you want a perfect, moody shot, you've got to make sure it's right in your viewfinder.'

IN THE MOOD

Everything Martin has talked about, from filters to composition, is all about reaching one goal: creating pictures with mood. For Martin, creating a winter scene is not just

about documenting what winter looks like; it's about evoking the feel of the season in the viewer's mind.

'Mood is very important to all my pictures,' he says. 'You see plenty of bare trees during winter and they look particularly lonesome. It gives you that feeling of a cold, harsh winter. If someone gets that print and puts it in their nice warm living room, they can look at it and be taken to a really cold place.'

If nothing else, it should at least convey to your audience how much you went through to get these shots. As we may or may not have mentioned already, it is, still, absolutely freezing out there. Best of luck. **AP**



To see more of Martin Leighton's images, visit www.mjlgallery.co.uk

SIX OF THE BEST

AP Testbench

Twice a month we test six of the best **accessories** on the market

Flashgun softboxes

Callum McInerney-Riley tests a selection of the best softboxes designed specifically to be used with hotshoe-mounted flashguns

Rogue FlashBender

Around £40

www.daymen.co.uk

Rogue specialises in making accessories for flashguns. One of the company's most popular products is the Rogue FlashBender, which is a flash reflector that uses two built-in manipulable rods to adjust the direction of light. The Rogue Softbox Kit includes the same FlashBender light modifier, as well as a diffusion panel that attaches to the FlashBender quickly using Velcro. The

centre of the diffusion panel has an extra piece of material to further diffuse the light and spread it more evenly.

When the diffusion panel and reflector are separated, they can be folded completely flat for great portability. The great thing about the FlashBender is that because its design is flexible, the light can be sculpted a little to make it harder or softer.

Braun Una

£11.40

kenro.co.uk

The Braun Una softbox is the smallest on test, with the front measuring approximately 9x9cm. When collapsed, it is small enough to fit into a shirt pocket, but it also packs away inside the softcase that is commonly supplied with many flashguns. The softbox has an elasticated cuff that slips over the flashgun, giving a distance of around 10cm between the flash and the diffusion panel.

When compared to a Stofen plastic-moulded diffuser, I found that the light produced by the Braun Una was much softer. However, this softbox does not give the same quality of light as many of the other softboxes on test, although it does offer a very portable way to diffuse a flash in a situation where it's needed. It can discreetly fit into any camera bag and will be practically unnoticeable.





Interfit Strobes

Around £65

www.interfitphotographic.com

Like the Westcott The Rapid Box Octagonal (below), the Interfit Strobes softbox doesn't pack away flat. Instead, it has a large case that houses the whole set-up. This includes the softbox, a diffusion panel, a ball-head bracket and an attachment ring that screws onto the bracket.

The softbox packs away like a photography reflector, being

twisted and folded into three separate circular layers. The frame is flexible but rigid, which makes it pop up during set-up. This frame is rigid enough to support attachment rings, which nestle between the frames without much movement.

The light produced from the softbox is very good, with the only slight downside being that the bracket is too small for larger flash triggers. The Westcott The Rapid Box bracket is approximately 1in longer, allowing much more space for a wireless flash trigger.

Westcott The Rapid Box 26in Octagonal £180

www.johnsons-photopia.co.uk

As this softbox's name suggests, the Westcott The Rapid Box 26in Octagonal is very quick to assemble as it features a framework like an umbrella. A fully adjustable bracket is supplied with the kit and this attaches to the frame at the rear of the softbox.

The silver lining featured inside The Rapid Box does a good job of spreading light evenly, even over large areas, while the removable diffusion panel softens the light brilliantly. An optional deflector plate can help to further diffuse the light and prevent

hotspots by bouncing light back into the softbox. This simply screws into the centre of the umbrella frame. Also, with the diffusion panel removed and the deflector plate attached, The Rapid Box can double as a beauty dish. This light modifier is particularly useful for portrait photography.



ProFoto RFI

From around £88

profoto.com

Five different rectangular softboxes are available in the ProFoto RFI softbox line-up, ranging from 30x40cm up to 120x180cm. Various adapters are sold separately, which allows the RFI softboxes to be used with monolights as well as flashguns. I tested the 40x60cm version, and found that it softened a single flashgun very well, giving an even distribution of light. This is aided by the high-efficiency silver coating featured on the inside. As well as a detachable front diffusion panel, there is also a removable inner diffusion panel that helps to further soften the light.

Overall, the build quality of the RFI softboxes is exceptional – undoubtedly the best on test. Designed for durability, the robust materials used to make the softbox will withstand daily assembly and disassembly. When collapsed, it packs down flat into its own supplied bag.

Metz Mini

From around £25

www.intro2020.co.uk

Metz's flashgun softboxes attach to the head using an elasticated strap secured with Velcro, and the Mini requires no assembly whatsoever. The silver-lined material between the flash and the diffusion panel simply concertinas inwards to fold flat, while the rim of the diffusion

panel is rigid enough to keep the material under tension when in use.

The Mini gave a noticeably even spread of light, although it is not as soft as many of the others on test. For softer light, a sewn-in inner diffuser can be used, again attaching it via Velcro.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D800E vs Sony Alpha 7R

With both cameras having 36-million-pixel sensors, we compare and contrast the Nikon D800E and Sony Alpha 7R.

AP 15 February

Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS

We test Panasonic's Leica-branded, ultra-fast micro four thirds lens that is ideal for portrait shooting.

AP 22 February

Fujifilm X-T1

We take a first look at Fuji's new CSC, which marks an entirely new line in the company's increasingly strong X-series.

AP 22 February

TESTBENCH: SIX OF THE BEST

Used in everything from compact cameras to phones and tablets, we look at six of the best Micro SD cards.

AP 22 February

WIN

a taste of an Estonian winter!

Your chance to spend five days photographing Estonia's wildlife with top wildlife photographer **Luke Massey**

ESTONIA is an up-and-coming destination for wildlife photography. The country boasts fantastic species such as European lynx, wolves, white-tailed eagles, wild boar and elk – all of which you may get the chance to photograph if you visit Estonia this winter.

Visit Estonia, Estonian Nature Tours and *Amateur Photographer* are giving one lucky photographer the chance to visit Estonia this March to spend five days alongside top wildlife photographer and AP contributor Luke Massey photographing white-tailed eagles.

Spending two days in a specialist hide, you will have eagles feed in front of you throughout the day. Ravens, foxes and even wolves also visit the hide!

When not in the hide, you'll be exploring the local area hoping to find elk, beavers, owls and many other fantastic animals.

HOW TO ENTER

To be in with a chance of winning this fantastic prize, all you need to do is send us your best winter wildlife photographs (up to a maximum of five) by Monday 17 February 2014. Visit www.amateurphotographer.co.uk/estonia and follow the links to upload your pictures. After the closing date, the winner will be chosen and contacted by Wednesday 19 February 2014.

The winner must be available to travel to Estonia from 10–14 March 2014 and the prize includes return flights from the UK, accommodation, food travel within Estonia and guiding.

If you're not lucky enough to win, you can still visit this stunning location this winter. Visit the Estonian Nature Tours website at www.naturetours.ee/?page=3480 for details


Estonian Nature Tours

Estonia
Positively surprising
www.visitestonia.com



Visit www.amateurphotographer.co.uk/estonia for details about how to enter
The closing date for entries is Monday 17 February 2014

International CES® RoundUp

The **Consumer Electronics Show 2014**, held in Las Vegas, had more photo products released than ever before. *Amateur Photographer* was there to take a look at the new kit

NIKON ANNOUNCES D4S

NIKON catered for both entry-level and professional photographers at CES, with the announcement of the D3300 (see AP 1 February) and the unveiling of the new top-of-the-range D4S. Few firm details about the new professional DSLR were revealed, with Nikon saying only that the D4S would have a new image-processing engine that would help to improve image quality, and an improved AF system compared to the original Nikon D4, which was revealed in January 2012.

In an interview with AP, Jeremy Gilbert, Nikon UK group marketing manager, said that there was 'no planned release date for the D4S'. However, he did say that the development announcement 'comes ahead of a busy year for sport', fuelling speculation that the camera will be released ahead of the FIFA World Cup in June, and may even be seen at the Winter Olympic Games, which begin on 7 February.

'There are a lot of questions we can't quite answer at the moment,' said Gilbert. 'However, we want to feed a passion for the brand and to show professional photographers our intentions for the year ahead.'

What is clear is that the D4S on display is almost identical to the existing Nikon D4. The only visible difference we could see is a change to the directional toggles that can be used to select the AF point. The D4S does

not have the crown-shaped controls of the D4. Instead, it has controls that have a dimpled texture – like a thimble.

SPECULATION

Although there is little definite information available, the fact that the S designation has been used, rather than the camera being an X version or even a D5, would imply that the D4S will have the same 16-million-pixel resolution as the D4. Although the

D3S used a different sensor to the original D3, Nikon has stated that improvements to image quality will come 'through the adoption of a new image-processing engine', presumably a version of the Expeed 4 used in the recent Nikon D5300 and D3300.

The new engine could also help improve AF speed and open up the possibility for the D4S to shoot 4K video. Full details should be released in the next few months.



Nikon launches full-frame lens for enthusiasts

Nikon's new AF-S Nikkor 35mm f/1.8G full-frame lens – for its FX-format DSLRs – is due in the UK on 6 February, priced £519.99.

The 11-element-in-8-groups newcomer includes an aspherical element and an ED lens to help cut chromatic aberrations. It also boasts a minimum focus of 0.25cm.

Nikon claims: 'Lighter, more compact and more affordable than its professional counterpart, the Nikkor 35mm f/1.8G is set to become a fast favourite among keen photographers who want to work with a classic 35mm focal length.'

Nikon UK's lens product manager Hiro Sebata expects the lens to prove popular with 'documentary, street and reportage photographers'.



IS THE PANASONIC GH4K ON ITS WAY?



TUCKED away among Panasonic's 4K TVs and video cameras was what looked like a Panasonic Lumix DMC-GH3, except with a 4K designation. There were no details available about the camera, except a small notice saying it was a prototype as it sat next to an SDXC card with a UHS Class III rating.

The prototype camera is no doubt the much-speculated GH4 (or GH4K)

micro four thirds system camera, which is rumoured to be launched at the CP+ Camera & Photo Imaging Show in Japan this month. As for the SDXC card, the new UHS-III Class has a minimum write speed of 30MB/s and is capable of recording 2K and 4K video, so we can expect Panasonic to announce these new-specification cards at the same time as the new camera.



The Samsung NX30 features an EVF with a unique double-tilt mechanism

2.359-million-dot resolution, but I was unable to see exactly how this performs as the EVF in the sample camera I examined wasn't the final version.

The NX30's rear 3in articulated screen has a much-improved resolution compared to the NX20, with a jump from 614,000 to 1.073 million dots, as well as being 30% brighter. Colours were punchy, contrast was good and the touch-sensitive interface was very responsive, as was expected from a company with so much success in the smartphone sector.

BUILD AND HANDLING

The design of the NX30 has been substantially revised compared to the NX20, most notably in the handgrip. More pronounced than on its predecessor, the NX30 feels incredibly comfortable, and the soft, finely textured grip adds to the premium

feel that is enhanced by the quality texture of the controls.

The NX30 features a host of quick-access controls for the photographer, including drive, ISO, white balance and AF, making it very quick to operate. The i-Function feature on compatible lenses also provides quick adjustment of various controls via the manual-focus ring of the lens.

From my short time with the NX30, I believe it has a lot of potential. It is nicely

AP hands-on

Samsung NX30

Phil Hall gives his first impressions of the new **Samsung NX30** after trying it out at CES

A REPLACEMENT for the NX20, the Samsung NX30 compact system camera features a 20.3-million-pixel, APS-C-sized CMOS sensor that is virtually identical to that found in the NX300, but with enhanced algorithms, so we should expect to see a slightly improved performance. Combined with the sophisticated DRiME IV image processor, the NX30 has a broad ISO range from 200-25,600.

The sensor also incorporates both contrast-detection and phase-detection AF to deliver a hybrid AF system. While I didn't get a chance to shoot any moving subjects while handling the NX30, the speed in single AF mode was very good, delivering fast and precise focusing.

Other elements of note are the NX30's ability to shoot at 9fps, a maximum shutter speed of 1/8000sec, an Over Exposure Guide that warns of clipped highlights and 1080p HD video at 30p. There is also a 3.5mm microphone socket and, as you would expect, the NX30 also features NFC and Wi-Fi connectivity.

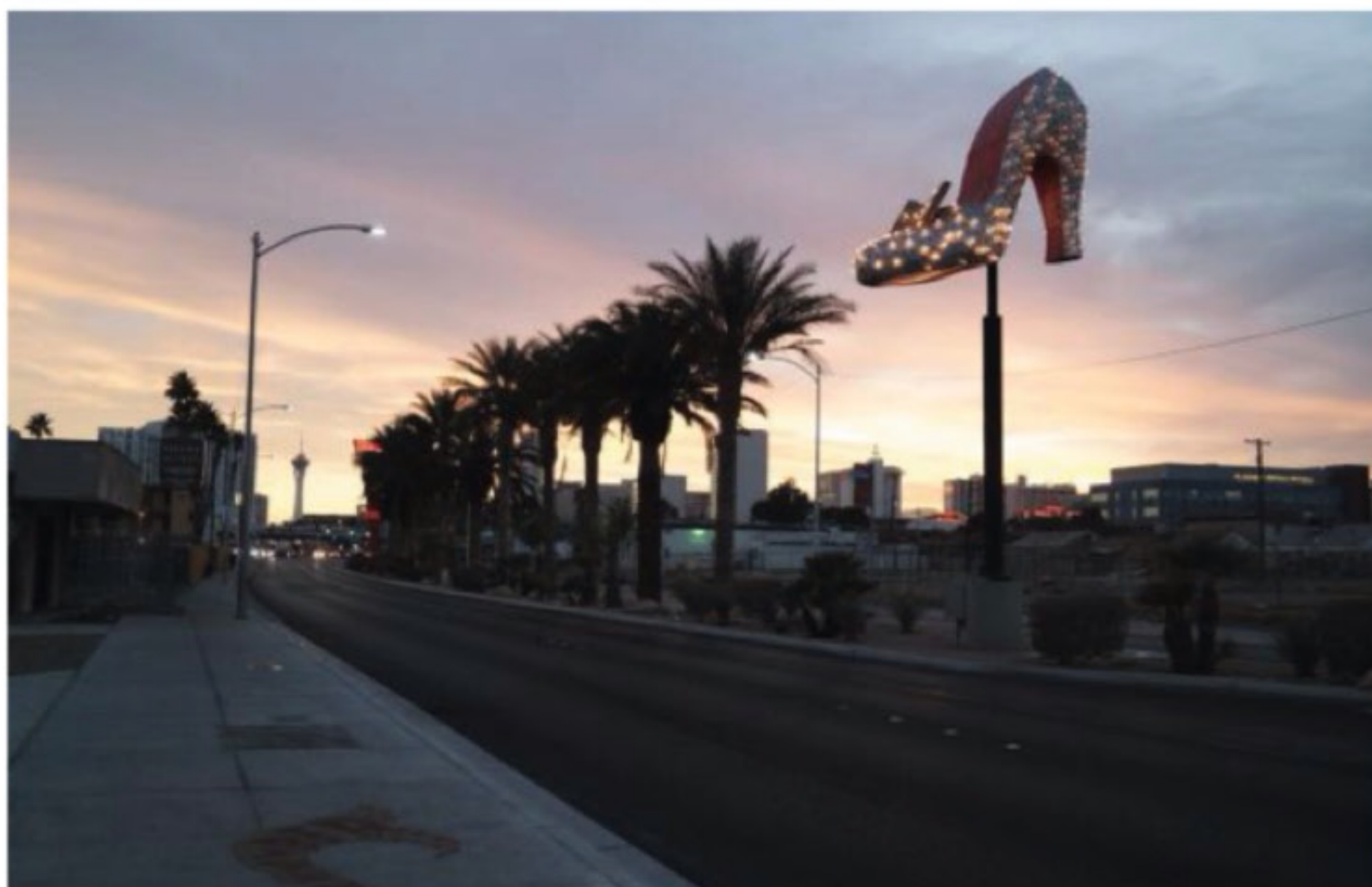
AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- DRiME IV processor
- ISO 200-25,600
- NFC and Wi-Fi connectivity
- Price £899.99 with 18-55mm f/3.5-5.6 Power Zoom OIS kit lens

DISPLAY AND EVF

Samsung has taken the design of the electronic viewfinder one stage further than the Panasonic Lumix DMC-GX7's tiltable EVF, with the NX30 offering a double-tilt mechanism to aid low-angle shooting. The mechanism is well made and pulls outwards easily, but not to the extent that it will work itself loose. The EVF has an impressive

'The articulated rear screen has a much-improved resolution, with a jump from 614,000 to 1.073 million dots'



The NX30 has virtually the same 20.3MP APS-C-sized CMOS sensor as the NX300



Watch out for our full test when we will assess the NX30's image quality and handling

made with a logical control layout and strong specification. Watch out for our full test when we will assess the NX30's image quality and new features in more detail.

The Samsung NX30 will be available from around the end of February, price £899.99 with the 18-55mm f/3.5-5.6 Power Zoom OIS kit lens.



Metering performed well during our brief hands-on test



AT A GLANCE

- 20.1-million-pixel, APS-C-sized CMOS sensor
- Bionz X processor
- ISO 100-16,000
- NFC and Wi-Fi connectivity
- Price £419 including 16-50mm f/3.5-5.6 kit lens

Sony Alpha 5000

It is claimed to be the world's smallest and lightest interchangeable-lens, Wi-Fi-enabled camera but it's the 20.1MP sensor that is key. **Richard Sibley** takes a first look

AFTER Sony announced that it was to drop the NEX branding from its compact system cameras, it was only a matter of time before the existing NEX range was replaced. The new Alpha 5000 replaces two cameras, the NEX-3N and NEX-5T, which was inevitable given that there are only slight differences between the two older models.

KEY FEATURES

While the Sony NEX-3N and Sony NEX-5T used a 16-million-pixel sensor, the new Alpha 5000, like the Alpha 3000 released a few months ago, has a 20.1-million-pixel, APS-C-sized CMOS unit. The new sensor can capture images at a maximum sensitivity of ISO 16,000, which is the same as the NEX-3N but 1EV less than the maximum ISO 26,000 setting of the NEX-5T.

Aimed at the consumer market, the Alpha 5000 lacks an accessory shoe, but instead features a built-in pop-up flash. The rear screen is a 3in, 460,800-dot touchscreen display, again the same as the NEX-3N but lower than the 921,000-dot screen of the NEX-5T. However, the new screen can articulate through 180° so that it is front-facing for taking 'selfies'.

Also, as you would expect from any camera released these days, the Alpha 5000 has both Near Field Communication (NFC) and Wi-Fi connectivity, to allow images to be quickly sent to a smartphone or tablet.

BUILD AND HANDLING

One of our early criticisms of the original Sony NEX range was that there was a lack of labels on the buttons on the rear of the cameras and that the menu system was somewhat awkward to use. The new Alpha 5000 has clearly labelled buttons on the rear and it was very straightforward to use.

Thankfully, the on-screen menus have also been improved. The large category labels remain on the initial screen when the menu button is pressed, but once one of these menu items is selected, the sub-menus all have the very familiar 'Alpha look' about them, as all Sony cameras now seem to be using.

Made of polycarbonate, the camera weighs just 210g (body only). However, it feels extremely well made.

INITIAL THOUGHTS

With sales of CSCs falling, it makes sense for Sony to combine the NEX-3N and NEX-5T into one camera, and with a kit price of £419, the Alpha 5000 is very competitively priced.

We found that the 20.1-million-pixel sensor performed well in the Alpha 3000 and Alpha 58 SLTs, and we can expect the sensor to do just as well in the Alpha 5000.

Look out for a full test of the Alpha 5000 in the next few months.

The Alpha 5000 will be available from mid-February, price £419 including 16-50mm f/3.5-5.6 kit lens.



The 10x zoom PixPro Smart Lens SL10 is one of two Kodak-branded lens-style cameras that are designed to hook up to a smartphone

KODAK LENS-STYLE CAMERAS TO TAKE ON SONY

TWO KODAK-BRANDED lens-style cameras are set to go head-to-head with similar gadgets launched by Sony last year.

Due for a UK launch in April are the 25x zoom Kodak PixPro Smart Lens SL25 (24mm wideangle) and the 10x zoom PixPro Smart Lens SL10 (28mm wideangle).

Both models are said to carry a 16-million-pixel BSI CMOS imaging sensor, optical image stabilisation, six frames-per-second shooting and full HD video.

Made by US-firm JK Imaging, which already makes Kodak-branded cameras under a licensing deal announced last year, the PixPro SL10 and SL25 are to compete with Sony's QX gadgets intended to turn smartphones into premium compact cameras.

The SL10 and SL25, which were on show at CES, will be NFC and Wi-Fi compatible, and each will include a Micro SD card slot

and a rechargeable Li-Ion battery.

JK Imaging claims the 'snap-on' smart lenses will 'catapult mobile photography to the next level in quality, convenience and on-the-go sharing'.

UK pricing has yet to be announced, but in the US the SL10 and SL25 (left) are expected to cost \$199 and \$249 respectively.

In the meantime, Vivitar is reportedly set to release an

interchangeable-lens style camera called the IU680,

according to Japanese website Digital Camera.

Vivitar products are made by US-based firm Sakar International, which also holds the licence to make Polaroid-branded kit.

At the time of going to press, Sakar had not yet responded to AP's request for comment.



BlackRapid presents strap for women

At the Photo Marketing Association (PMA) show, which is held alongside CES, BlackRapid displayed its recently launched Kick camera strap for women. The strap has an ergonomic curve built into the padding, and is adjustable to help fit the contours of a woman's body more comfortably than a generic strap. The strap has just gone on sale in the UK and is priced around £65. Visit www.blackrapid.com for more details.



FIRMWARE UPDATE FOR QX CAMERAS

ALONG with version 4.0 of its PlayMemories Mobile app, Sony has revealed plans to update the firmware for its DSC-QX10 and DSC-QX100 cameras. This will increase the sensitivity of the QX10 from a maximum of ISO 1600 to ISO 3200, and on the QX100 from ISO 3200 to 12,800. To the relief of many photographers, sensitivity will now be selectable in the QX100, as will a shutter priority mode, with speeds of 30-1/2000sec manually selectable in 1/3EV steps.

In addition, both cameras will be able to record full 1920x1080-pixel video at a 30p frame rate.

Meanwhile, the PlayMemories app now features a Quick Viewer to make it easier to view images that have been taken with compatible cameras, as well as featuring improved Wi-Fi speed and connectivity.

The app can be updated via the iOS app or Google Play app stores, while the firmware should be available in the coming weeks.



NIKON COMMITTED TO ANDROID

WHEN it was released more than 18 months ago, the Nikon Coolpix S800C was the first compact camera with an Android operating system. Since then, Nikon has not released another compact camera with Android. Speaking to AP, Jeremy Gilbert, Nikon UK group marketing manager, said that Nikon is 'still committed to Android and will continue to push into that market space'. However, he refused to comment on any future Android OS products.

The S800C was originally launched in August 2012, a few weeks before the photokina trade show in Cologne, Germany. Photokina is due to be held again this year, so it is possible that we may see another Android camera revealed by Nikon at this event.



The WB2200F's dual-grip design is akin to many of Nikon's professional DSLRs

SAMSUNG UNVEILS 'D4-LIKE' BRIDGE CAMERA

ONE OF the more intriguing products at CES was the Samsung WB2200F bridge camera. The WB2200F has a dual-grip design akin to many of Nikon's professional DSLR range, making it one of the largest bridge cameras we've seen for some time.

Samsung claims the dual-grip design gives the camera a 'professional appearance', while making it 'comfortable and easy to hold'. The company claims that a longer

battery life is provided by the camera's BP-1410 battery, although there were no exact figures available for this.

The WB2200F features a 60x, 20-1200mm f/2.8-5.9 equivalent zoom lens, a 1/2.3in, compact-camera-sized, 16-million-pixel BSI CMOS sensor and has Wi-Fi and NFC connectivity.

The price and availability of the Samsung WB2200F have yet to be confirmed.

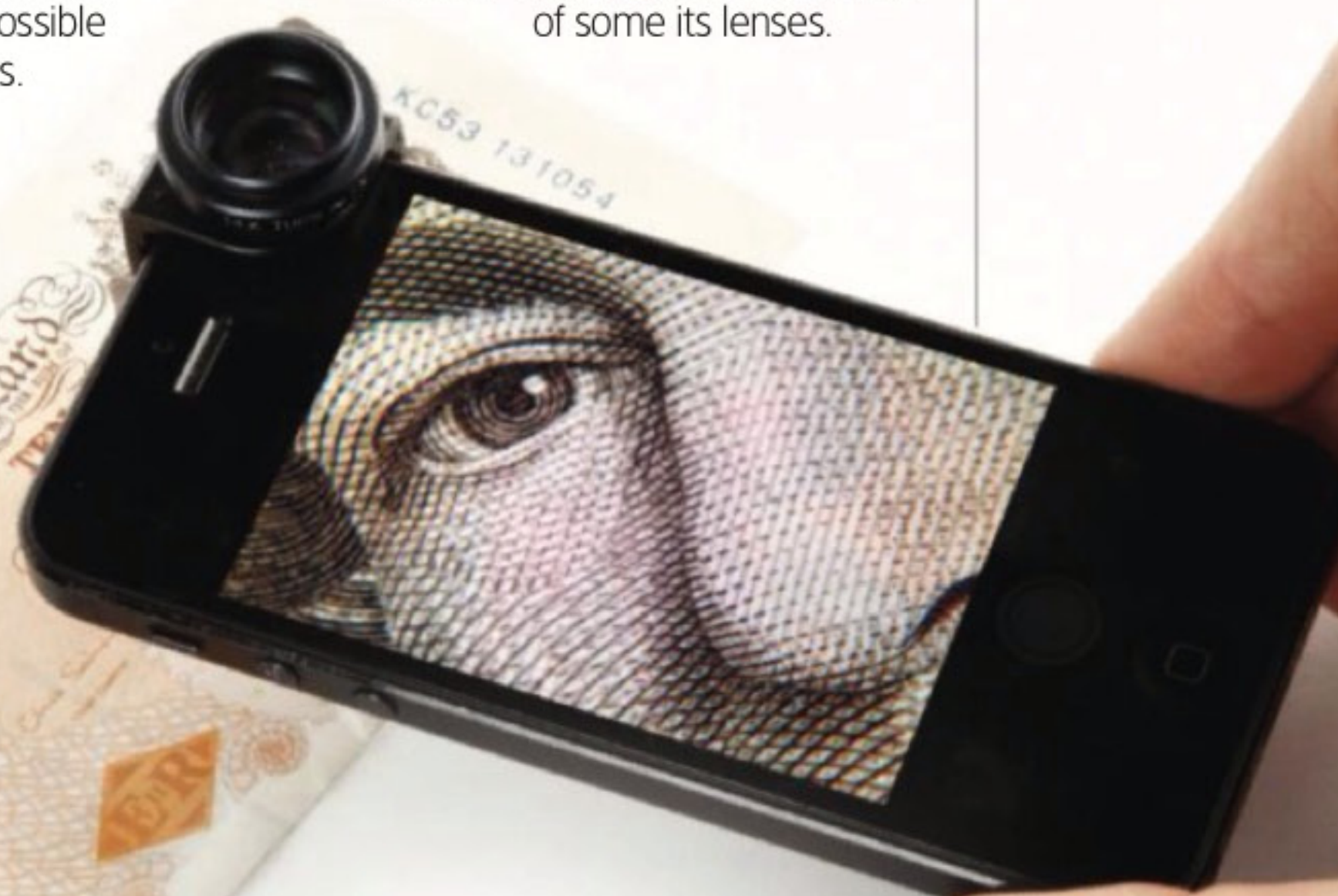
OLLOCLIP SHOWS OFF 21x MACRO LENS FOR iPhone

AT THE Pepcom show held the day before CES, Olloclip showed its new 3-in-1 macro lens. The small add-on lens slides over an existing iPhone lens, and by using different configurations it is possible to get 7x, 14x or 21x magnifications.

The elements used in the lens are made from coated ground glass, while the lens barrel is constructed from aircraft-grade aluminium. To avoid damage, the attachment to the iPhone is

made of plastic. The lens is available for the iPhone 5/5S and costs £69.99.

Meanwhile, Olloclip also announced that it plans to produce iPad versions of some of its lenses.



VANGUARD INTRODUCES ALTA CA TRIPOD RANGE

THE ALTA CA series of tripods is aimed at the enthusiast photographer looking for a high-end tripod at a relatively affordable price. The main features include a four-step leg angle that should provide a range of set-up options, quick flip-type leg locks to deliver fast set-up times and easy maintenance, angled rubber feet, an anti-shock ring and upper rotation plate.

Available in either three-leg or four-leg sizes, the tripods are also bundled with a choice of either a three-way pan

or pistol-grip heads. The GH-30 pistol-grip ball head offers a handle that can be positioned and locked at a range of angles should you also want to use it as a panning head, while the PH-33 sports a fluid movement.

Both tripods have a load capacity of 5kg, and both come with quick-release plates to

aid a fast set-up.

Prices start at £89.99 for the Alta CA 203AP, a three-section tripod with a PH-33 head, rising to £169 for the four-section Alta CA 234AGH with a GH-30 head.



DOMKE SHOWS PREMIUM BAGS

DOMKE has introduced a range of 22 Next Generation premium bags, divided into the Adventurer, Journalist, Metropolitan and Viewfinder series.

At the core of the range is the GearProtex removable insert system, while the PocketFlex range of self-adhering pockets, patches and pouches can be placed anywhere inside the bag for additional storage. Side pockets are expandable using zips, there are fast-access openings in the top flaps and, for the first time, removable shoulder straps.

The bags are made

from canvas, Cordura or Ruggedwear, and come in a range of colours. The largest in the Journalist series, the Chronicle, is a successor to the F-2, but is taller for larger camera bodies and lenses.

Availability has yet to be confirmed, but prices range from £140 to £300. For more information visit www.tiffen.com.



CAMERA MAKERS FIGHT SMARTPHONE 'SELFIES'

CANON, Panasonic and Sony are set to exploit the trend for smartphone 'selfies' by launching cameras that aim to make it easier to capture digital self-portraits.

Canon unwrapped the PowerShot N100, a compact model that features a front and rear-facing camera. A spokesman said: 'The rear-facing Story Camera features a wide 25mm lens that works simultaneously with the front-facing camera and is wide enough to capture a couple behind the camera.'

'The N100 records your expression as you shoot, as a movie or still image, and combines it with the scene you've captured – making it ideal for when your reaction is as important as the moment, such as watching a child's first steps.'

The 12.1-million-pixel PowerShot N100 uses a 1/1.7-type CMOS imaging sensor and a front-facing, 5x (24mm wideangle) zoom.

The camera will go on sale in May, when

it is expected to cost £349.

Panasonic has jumped on the selfie bandwagon with the launch of the Wi-Fi-enabled compact Lumix DMC-TZ55. Acknowledging that the selfie is 'the big thing at the moment', Panasonic says the TZ55 compact sports a 3in, 180° tiltable, 460,000-dot resolution LCD screen.

The camera's Self Shot mode is designed to allow the user to activate the self-timer while viewing the monitor.

Other features on the 16.1-million-pixel, model include a 20x (24mm wideangle) zoom lens, full HD video, Optical Image Stabilisation and 10fps shooting.

The camera can be controlled remotely using a smartphone or tablet, which may prove useful for group



Above: The Canon PowerShot N100 has front and rear-facing cameras

Below: Panasonic and Sony are aiming to cash in on the selfie trend

shots or photographing wildlife, for example.

The TZ55 will cost around £230 when it is launched in March.

Also targeting the selfie generation is the Sony Alpha 5000, billed as the smallest and lightest Wi-Fi-enabled CSC.

The 'DSLR-style' Alpha 5000 has a 20.1-million-pixel Exmor APS-C-sized HD CMOS imaging sensor and a 180° tiltable LCD screen for 'easy self-portraits' and 'single-handed selfies'.

At a CES press conference, Sony journalists were told that the camera is aimed at 'step-up' users and those seeking an alternative to a DSLR.

A selfie is described as 'a photograph that one has taken of oneself, typically with a smartphone or webcam, and uploaded to a social media website'.

In 2013, 'selfie' was made word of the year by Oxford Dictionaries after its usage frequency was found to have risen 17,000% in a year. It was first used in 2002, on an Australian online forum.

● See page 51 for Richard Sibley's hands-on first look at the Sony Alpha 5000



LEXAR MEMORY CARDS ARE 'WORLD'S FASTEST'

LEXAR'S new Professional 3333x CFast 2.0 card provides read transfer speeds of up to 500MB/s in capacities reaching 256GB, eclipsing SanDisk's Extreme PRO CFast 2.0 cards that offer speeds of 450MB/s.

As the new Lexar cards support the VPG-65 specification for professional video imaging, they are intended to capture high-quality images, 1080p full HD and 4K video.

We have yet to see CFast 2.0 compatibility in a DSLR, but with the Nikon D4S likely to maintain the same dual CompactFlash and XQD memory support, perhaps CFast 2.0 will appear in the next high-end Canon DSLR – or even the rumoured EOS 7D Mark II.

Also on show was a CompactFlash 256GB Professional 1066x card with transfer speeds up to 160MB/s and a Professional 800x card in capacities of 256GB or 512GB with speeds up to 120MB/s.

Prices and availability of all the cards have yet to be announced.

DSLRS SET FOR DRONE LIFT-OFF

AMONG the more popular exhibits at a pre-CES event in Las Vegas was a drone from DJI designed to carry a Canon EOS 5D DSLR camera for still image or video capture.

Such remote-controlled devices are aimed at aerial photographers, cinematographers or those conducting archaeological surveys, for example.

A DJI spokesman would not say whether paparazzi photographers have been among customers of its unmanned aerial machines.

The updated version of DJI's S1000 Octocopter is expected to debut in a few months' time, costing thousands of dollars.

The firm also showcased its new lower-end Phantom 2 Vision, a drone that captures 14-million-pixel stills and full HD video with built-in 'camera tilt control'.

The Phantom 2 Vision has a price of around \$1,200.

DJI's previous products include a drone built to carry a Sony NEX or Panasonic G-series camera.

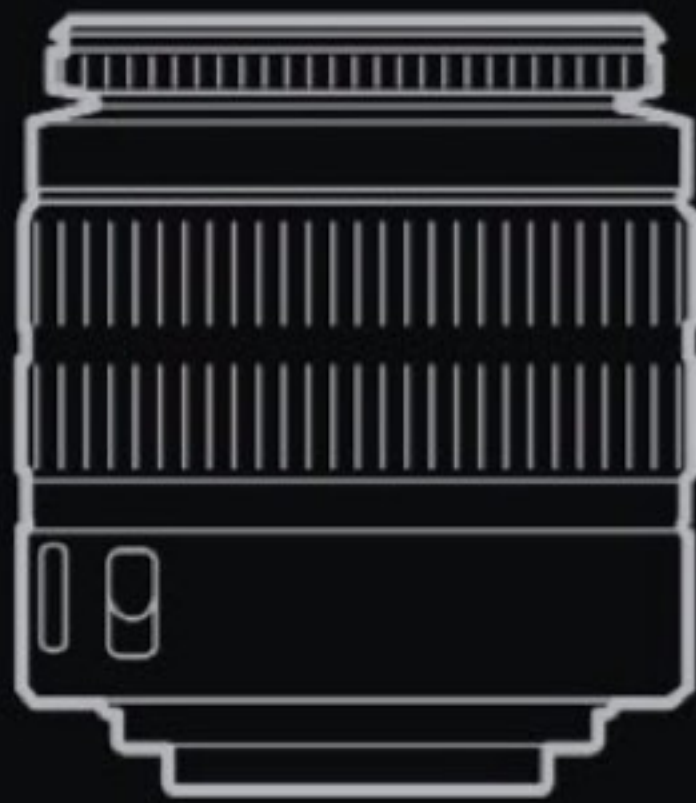
Visit www.dji.com for more details.



The S1000 is aimed at photographers and filmmakers

Panasonic

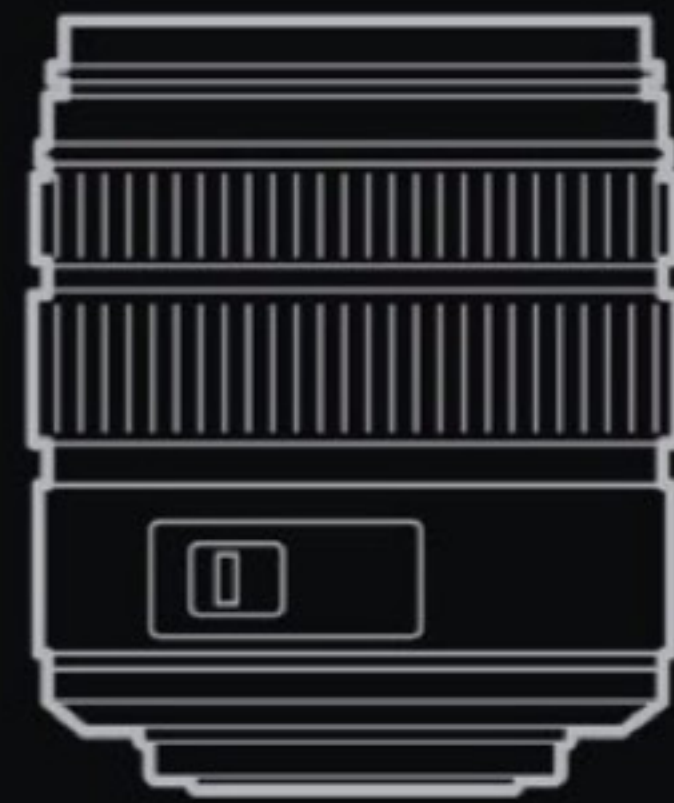
3x ZOOM



DSLRs*

Vs

10x ZOOM



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*Vs. DSLR lens of a similar physical size, correct as at 03.12.13.

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AskAP

Let the AP team answer your photographic queries

ANY POINT TO MONOPODS?



Q I'm very impressed by AP's wholehearted endorsement of the Benro BRC38T monopod in AP's *Ultimate gift guide* (AP 23 November 2013) and am tempted to buy one. However, nearly all of my Nikkor lenses have Nikon's Vibration Reduction image stabilisation, which works very well.

So, already having image stabilisation, would there be any benefit in acquiring a monopod as well? I know that image stabilisation should be switched off when using tripods and monopods, but are there any specific situations where a monopod is more useful than image stabilisation?

Adrian Lewis

A With the advent of in-camera and lens-based image stabilisation, it's fair to say that monopods are now less useful than they once were. Stabilisation systems increase the 'safe' handholding range of a camera by maybe 3 or 4 stops, so where a monopod might have once been useful to help stabilise a camera and lens, a sensor or lens-based system now performs a similar role.

However, monopods are not entirely obsolete. One area that immediately springs to mind where a monopod can still be beneficial is when you're using a physically heavy lens and a tripod isn't an option: sports photography using wide-aperture telephoto optics, for example. Although you would mostly be using fast shutter speeds in this instance

(so the 'stabilisation' aspect of a monopod isn't necessarily so important), a monopod will help support a heavy camera and lens combination and will literally lighten your load.

It's also worth noting that while it isn't recommended to activate Vibration Reduction when your camera is mounted on a tripod, the VR on your lens *can* be used in conjunction with a monopod. This is because a monopod isn't quite the 'fixed platform' that a tripod is, so there will still be a chance of slight camera movement, which VR can help counter.

So, while image stabilisation doesn't totally negate the benefits of a monopod, it does diminish them. Unless you're regularly handholding heavy lenses for extended periods of time, I'd suggest that a monopod wouldn't necessarily be that beneficial to you if your most frequently used lenses already have VR.

Chris Gatum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

cripple one of Fuji's bridge cameras. If your camera seems to be working fine, the error message has gone and your pictures are sharp, then I'd say no harm done. I wouldn't make a habit of it, though.

Chris Gatum

D&P NECESSITIES

Q I want to go back to developing my own black & white negatives, but have forgotten completely how to do it! Questions I have include what is a red light, and where do I get one, or how do I make one? Where do I get the chemicals and what are they? How do I dry the photographs? How do I hang them up and do I use a string and clothes pegs? Do I need a timer?

David Sherwin

A There's simply not the space to answer this question fully here, but hopefully I can point you in the right direction. If you simply want to develop your black & white film (as opposed to printing it), then the essential kit you will need is:

- A developing tank for one or more films
- Spirals to load the film onto (most tanks come with one spiral)
- Somewhere dark to remove the film from the canister and load it into the developing tank. I use a film-changing bag, although a pitch-black room is preferable (it must be absolutely light-free, though)
- A bottle opener (to open up a 35mm film cassette if the leader is rewound fully into the canister)
- Scissors (to remove the film leader and/or cut the film off the spool)
- Chemicals. Developer and fixer are essential, while stop bath and wetting agent are optional
- Mixing jugs and graduates to precisely measure and dilute the chemistry (I use a couple of two-litre jugs and have a 100ml graduate with marks every 10ml and a 50ml graduate with 2ml markings)
- A thermometer to accurately determine the temperature of your chemicals



Leaving the lens cap on at start-up is unlikely to damage the camera

LENS CAP LEFT ON



Q I recently bought a Fujifilm FinePix bridge camera and, being used to pocket cameras, I forgot to remove the lens cap before switching it on. The result was a 'lens control error'. Reading the manual, it seems that this is a normal error if the lens

cap is left on. The camera seems to work fine and I've been very careful not to do this again, so can I assume that no lasting damage or lens misalignment has occurred?

photopete

A I wouldn't worry at all, and I'd be very surprised if leaving the lens cap on at start-up could

AP GLOSSARY

Resolution

Last week we looked at ppi and its relationship to digital images. This week it's the turn of dpi, which is often used – wrongly – as an interchangeable term

DPI This stands for dots per inch and has nothing to do with the resolution of a digital image, for the simple reason that digital images are made up of pixels (see last week's *Glossary*), not dots. Instead, it refers to print resolution and the number of drops of ink laid down in a linear inch by a printer.

Confusion often arises because ppi and dpi are treated as if they are the same, when they very clearly are not. The key thing to remember is that a digital image with a resolution of 300ppi does not have to be printed at 300dpi. Indeed, it would be very rare that the ppi of the image and the dpi of the printer match. A 300ppi image might be printed

at a much higher resolution (2400dpi, for example), so more dots of ink are used to represent each pixel. As a higher number of finer droplets are being used, the *print* quality will be higher. Conversely, the same 300ppi image could be printed at a lower resolution (72ppi, for example) if photographic print quality wasn't necessary. In that case, fewer droplets of ink would be used, resulting in a more coarse print.

The important thing to note is that the resolution of the source image has not changed: the 300ppi image would still contain 300 pixels per inch. All that changes is the number of ink droplets used to reproduce the pixels on paper.

(especially the developer, as temperature affects development time)

● A timer to accurately time the various processing steps (again, most critical at the development stage)

This should be sufficient to cover all your processing needs and take you from exposed film to developed and washed negatives. You will then need a means of hanging your negatives to dry, be it clothes pegs on a line, bulldog clips, or some other system, but remember that metal clips will eventually rust and can potentially mark your film. I use dedicated (plastic) film clips to hang my wet, processed film from a coat hanger over the shower rail in the bathroom. These are supplied as a pair, with a weighted clip to hold the film straight as it dries.

As mentioned, it's impossible to outline the actual process itself in this space, but there are several guides to processing film that can be found online. As you might expect from one of the leading lights in black & white photography, Ilford Photo's website (www.ilfordphoto.com) is a good place to start. In the Applications section of the site, you will find a downloadable PDF entitled 'Processing your first B&W Film', which should get you up and running.

If you wanted to start printing your negatives as well, then the list of requirements expands considerably: enlargers, lenses and perhaps even a dedicated darkroom would enter the equation. However, many black & white enthusiasts (myself included) adopt a 'hybrid' film and digital working practice, originating images on film and processing it in the traditional fashion, but scanning the negatives so they can be optimised using

software and printed in daylight onto inkjet or photographic papers. You may find this is a more practical solution.

Chris Gatcum

CUSTOMER RECOMMENDATION

A With regards to Gig Binder's scanner problem (*Ask AP*, 21–28 December 2013), he could try Maplin. The company sells a wide range of power packs that suit all sorts of equipment – my HP laptop's power pack died two years ago and I found what I needed at Maplin. I would be very surprised if the staff can't help him out if he takes the old power pack in to show them the voltage, wattage and type of plug that fits his scanner.

John Wilson

LUBRICANT SOLUTION

A Further to your enquiry from Martin Broadway about the lubrication problem with his Nikon Coolscan III LS-30 35mm film scanner (*AP* 11 January), he may like to approach Chris and Mark at Norfolk Camera Centre, who are very helpful with this type of repair. They can be contacted via the enquiry form on the website (www.norfolkcameracentre.co.uk) and I can confirm from my own experience that they are both very helpful and reliable. **Malcolm Gee**

A Thanks for letting us know, Malcolm. It's always good to hear of companies that may be able to help with specific problems others don't want to know about, especially when that recommendation comes from a happy customer. **Chris Gatcum**

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Professor
Newman
explains...

Raw conversion

Professor Bob Newman explains how raw files are produced and processed

SOME photographers set their cameras to produce JPEG output, while others prefer to save a raw file and process it themselves afterwards. A number of people see this as a sign of capability as a photographer, but the real impact of processing raw files outside the camera is quite subtle. I am often asked whether a raw file produces a 'better' photograph and my answer is usually, 'It depends.' The point is that a raw file does not necessarily produce better-quality output than a JPEG. After all, a JPEG is really just a processed raw file, so in principle a JPEG should be able to produce the same quality as a processed raw file.

The key to whether it is 'better' or not depends on whether the end result is what the photographer wanted, and controlling the processing from the raw file provides additional control and flexibility to achieve the required final result. The reason for this is that processing discards information that is present in the raw file – a photographer who takes control over the processing can decide which information is discarded and which is retained, while a photographer who uses in-camera processing delegates this decision to the camera processor.

The Sony Alpha 7R, for instance, records about 500 million bits of information for a base ISO capture that uses the full dynamic range. It records approximately 14 stops (and therefore 14 bits) of information at 36 million sample points across the frame. A full-resolution JPEG file for an A4 print has about 8.7 million pixels, which all carry 8 bits of luminance information for a total of 70 million bits of luminance information.

In addition, it carries two quarter-resolution chrominance channels, so the full image carries a total of 105 million bits.

In making an A4 JPEG from an Alpha 7R, four fifths of the available information is discarded. These are all absolute maximum values, since the JPEG file is 'lossily' compressed. The possible advantage of using the raw-processing route is not that the end result will contain more information, but that it will contain different information from that in the default JPEG image.

WHAT IS A RAW FILE?

A photographic capture results in the formation of a latent image. This latent image is remarkably similar for both digital and film media. In both cases, image formation results from the presence of photoelectrons released by the action of photons incident on the recording medium. In the case of film, the released electrons chemically reduce a molecule of silver halide, resulting in an isolated silver atom, which serves as a record of the incidence of the photon. In the case of the digital medium, the charge of the electron itself serves as the record of the photon.

In film, the silver atoms are preserved until the film is developed, at which stage the free silver atoms catalyse the reduction of whole crystals of silver halide to silver grains, making the image visible (albeit in a negative form). In the case of the digital medium, the photoelectrons are effectively counted by measuring the charge in each pixel, and those photon counts are stored in a file, allowing the charge to be cleared from the sensor and another photograph

taken. This file (the raw file) is the latent image, recording the number of photons that were incident on the sensor, albeit scaled by some arbitrary value – that is, the numbers in the raw file are directly proportional to the number of photons striking each pixel, but the constant of proportionality is rarely unity.

The process of development, or 'raw conversion', is the production of a file that conveys a visible image from that latent image. It should be noted that this is not simply a process of 'amplification', since the values in the pixels of the final image represent greyscale values, not photon counts. These are not the same thing, since in different lighting conditions, what we see as 'white' or 'black' will be the result of completely different photon counts. In film days, this property of 'whiteness' or 'blackness' was called 'density', but with digital we call it 'greyscale'. In any case, the process of development from latent image to visible one is a 'development' or 'processing', and is the same for both media, although the means are different.

CHEMICAL DEVELOPMENT

The reducing effect of photoelectrons leaves atoms of raw silver in the structure of a silver-halide crystal. At this stage the image is still not visible, although there are chemicals that will preferentially reduce halide crystals containing the silver seeds. Such crystals are converted to metallic silver grains, forming a visible but negative image.

The film is 'fixed' by using a chemical that dissolves any undeveloped silver halide but leaves the silver grains intact. For a colour

Fig 1



This is a JPEG file produced by a Nikon D800, with all JPEG settings at default. The image uses all the available JPEG grey values, but overall it is a little dark. Had the exposure been any greater, significant specular highlights off the petals would have been lost

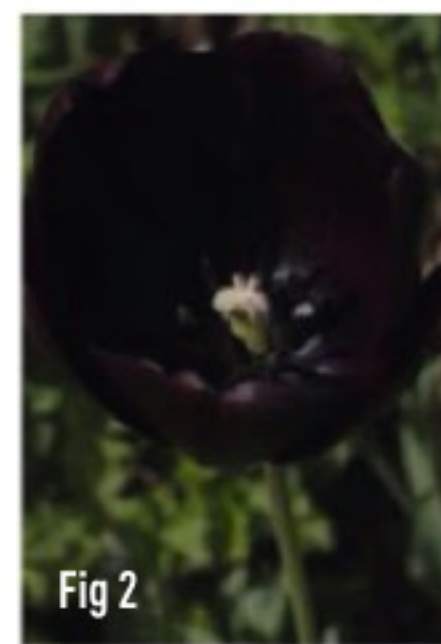


Fig 2

Fig 2. The default processed raw file shows no real advantage over the ex-camera JPEG. It is still very dark, and the white balance has been changed

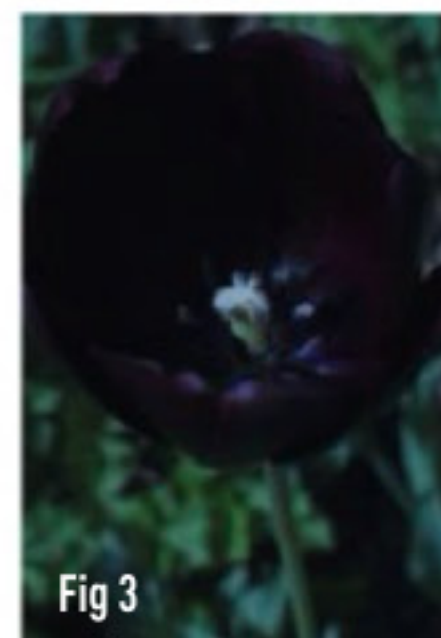
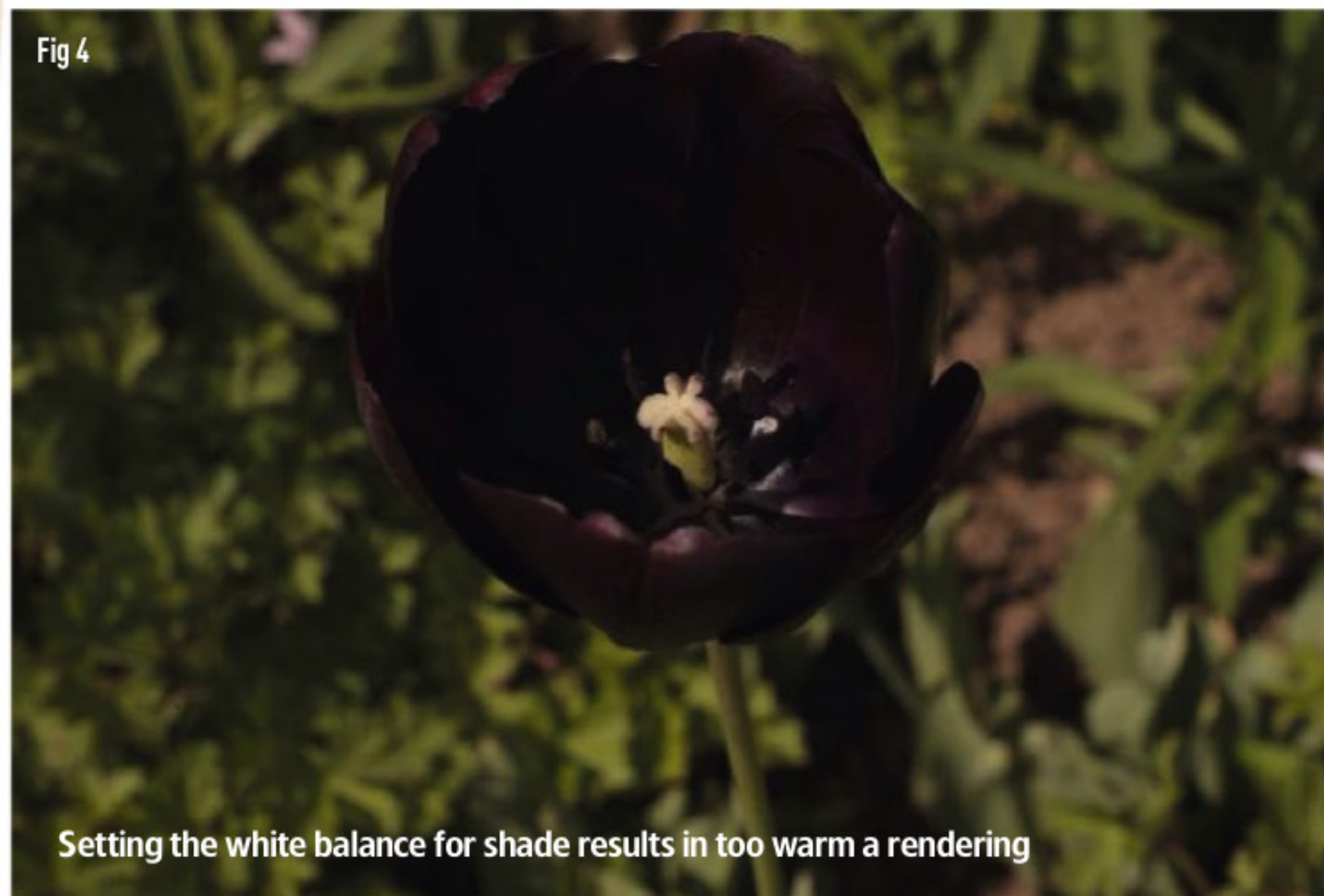


Fig 3

Fig 3. The same image, processed assuming that it had been taken in incandescent light. This is too cold

Fig 4



Setting the white balance for shade results in too warm a rendering

material, these silver grains are chemically connected to dyes allowing a colour image to be formed. If a normal image is required, the negative may be printed to negative paper, or the film might be reversal processed. Instead of 'fixing', the film is processed with a chemical that selectively dissolves silver grains. The remaining halide is then exposed (either with light or chemically) to produce a positive image.

DIGITAL DEVELOPMENT

In the case of proprietary converters, no information is given about the processing algorithms used. For the open-source DCRAW raw converter (which, in fact, forms the basis for several other raw tools, including commercial ones), the steps for development of a digital latent image (raw file) to a displayable file are as follows (assuming a Bayer-type sensor):

1. The raw file is loaded into a memory array, using one 16-bit (2-byte) integer value for each pixel
2. The image metadata (Exif) is read to provide a number of parameters needed for processing, including the camera model (and hence the pixel grid and colour filter arrangement), colour matrix and white balance information
3. The black zero value orders are stripped, if present
4. Zero and hot pixel data are fixed (that is, if the camera's firmware has not done so already). This is done by filling the errant pixel with data interpolated from neighbouring pixels
5. Dark-frame data, if available, will be subtracted from the pixel values – this corrects for permanent pixel-to-pixel variances in the data. A pseudo dark frame to take care of banding may also be calculated using the optically masked black pixels at the edges of the frame
6. Pixels in the four-colour sub-arrays (red, blue and two green) are scaled to achieve the required white balance
7. Pre-interpolation is performed, for instance copying pixels from one green channel to the other where there are missing pixels
8. Interpolation or 'demosaicing' is performed, resulting in a full-sized array of pixels with red, green and blue values. The aim of interpolation is to estimate the missing values in the array without propagating errors or aliasing artefacts, and many algorithms are available that address this impossible requirement more or less effectively
9. The two green channels are averaged, if required (on many cameras there is a difference between the channels)
10. Median filtering, a means of removing some of the artefacts introduced by demosaicing, is performed, if required
11. Optional highlight recovery is performed. If an overexposed highlight has not saturated all the channels, it might be recovered by interpolation of the saturated channels using data from the unsaturated ones. It should be noted that at this stage, the file is still 'unprocessed' – that is, the pixel values represent photon counts (albeit weighted, corrected and in some case estimated) rather than greyscale values. All of the above is 'pre-processing'. Processing takes place in the next step
12. The corrected, interpolated, white-balance-corrected latent image is converted to the required, specified colour space (which defines both colours and shades for the output image). This is a process of 'mapping' pixel photon count values to specific pixel values in the output space corresponding to a location in the colour space. This process is generally non-linear, applying gamma correction and particular 'tone curves' – often film

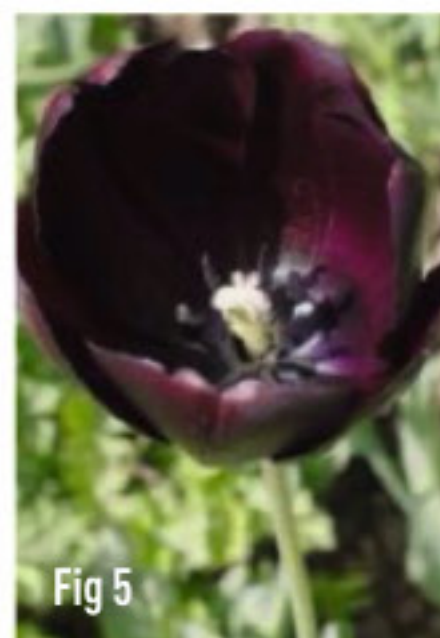


Fig 5

Fig 5. Setting the white balance for sunshine, along with a tone curve that brightens the image while compressing the highlights, gives a full range of tones without saturated highlights

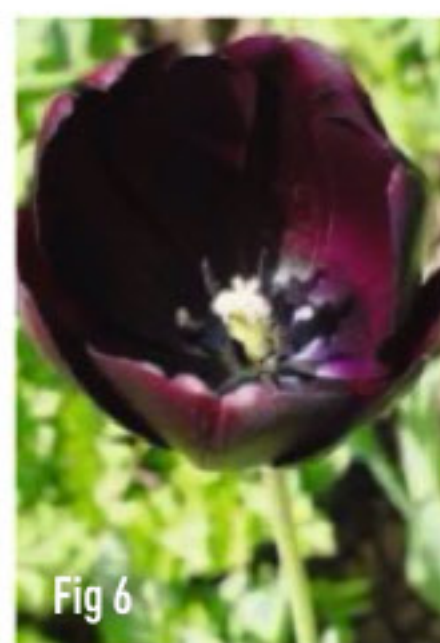


Fig 6

Fig 6. Applying tone-mappings simulating Fuji Velvia film gives a more saturated, contrasty look. This was done by changing the processing parameters – not by post-processing

emulation curves with the characteristic 'S-curve' maintaining but compressing the highlights and shadows while preserving a wide range of midtones

13. The pixel array, now coded in terms of the desired colour space, must be converted for storage in the specified format. Typically, for a JPEG file, that means a number of steps of lossy compression, to make the file smaller. The stages include recoding to a luminosity (chromaticity rather than red, green, blue representation); Decimation of the chroma channels, which usually carry less information than the luminance; and 'quantisation' (removing brightness steps too small to be visible and discrete cosine encoding), which removes data where there is little or no detail in the image

In AP 18 March I'll look at how these steps might be controlled to produce a range of image presentations from a raw file. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS.....	MINT-BOXED £219.00
NIKON D3000 BODY COMPLETE WITH ACCESSORIES.....	MINT BOXED £149.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £189.00
NIKON D80 BODY COMPLETE WITH ACCESS.....	EXC- £159.00
NIKON D70 BODY COMP WITH NIK 18-70 AFS LENS.....	MINT BOXED £275.00
NIKON D70 BODY WITH ACCESSORIES.....	MINT-BOXED £165.00
NIKON D60 BODY COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £185.00
NIKON D40 BODY WITH NIKON 18-55 MKII + ACCESS.....	MINT BOXED £179.00
NIKON J1 COMPLETE WITH 10 - 30 LENS & CHARGER.....	MINT- £145.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700.....	EXC++ £145.00
NIKON MB-D200 BATT GRIP FOR NIKON D200.....	MINT BOXED £75.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.....	EXC++ £50.00
NIKON SB850 DX SPEEDLIGHT COMPLETE.....	MINT-BOXED £59.00
NIKON SB80 DX SPEEDLIGHT WITH MANUAL.....	MINT-BOXED £125.00
NIKON SB600 SPEEDLIGHT + CASE.....	MINT-CASED £175.00
NIKON SB800 SPEEDLIGHT.....	MINT- BOXED £195.00
SIGMA 140 DG MACRO FLASH ITTL FOR NIKON.....	MINT BOXED £245.00
SIGMA EF-530 DE ST ELECTRONIC FLASH IIII NIKON FIT.....	MINT BOXED £75.00
NIKON SC 29 TTL REMOTE CORD.....	MINT £49.00
SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3rds.....	MINT+HOOD £289.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £45.00
OLYMPUS 45mm f1.8 ZUIKO DIGITA MICRO 4/3rds.....	MINT BOXED £159.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £575.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rdsMINT AS NEW £165.00	
PANASONIC LUMIX DMC-G6 TOTALLY AS NEW LATEST.....	MINT BOXED £395.00
PANASONIC LUMIX DMC-G2 BODY + CHARGER.....	MINT £119.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £189.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENS.....	MINT CASED £259.00
PANASONIC 14 - 45mm f3.5/5.6 LUMIX G OIS MICRO 4/3rds.....	MINT £175.00
PANASONIC 45 - 200mm f4/5.6 LUMIX VARIO MICRO 4/3rds.....	MINT BOXED £185.00
PANASONIC 100 - 300mm f4/5.6 LUMIX G MICRO 4/3rds.....	MINT BOXED £319.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW.....	MINT BOXED £129.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC.....	MINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £249.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY.....	MINT- £325.00
CANON EOS 1NHS.....	MINT-BOXED £199.00
CANON EOS 1 BODY.....	EXC- £115.00
CANON EOS 3 BODY.....	EXC++ £125.00
CANON EOS 5 BODY.....	EXC++ £59.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £575.00
CANON 24 - 70mm f2.8 USM "L" MK1 + HOOD.....	MINT- CASED £799.00
CANON 24 - 105mm f4 USM "L" IS + HOYA PRO FILT.....	MINT BOXED £625.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £789.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £599.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER.....	MINT BOXED £895.00
CANON 180mm f3.5 USM "L" MACRO LENS.....	MINT BOXED £845.00
CANON 40mm f2.8 STM LENS.....	MINT BOXED £139.00
CANON 50mm f1.8 MKII.....	MINT-BOXED £69.00
CANON 60mm f2.8 EF-S USM MACRO.....	MINT BOXED AS NEW £295.00
CANON 100mm f2.8 USM MACRO + HOYA UV FILTER.....	MINT BOXED £299.00
CANON 200mm f2.8 USM MK II WITH HOOD.....	MINT £499.00
CANON TRIPOD MOUNT RING FOR 200mm f2.8.....	MINT £79.00
CANON 15 - 85mm f1.35/5.6 USM IMAGE STABILIZER.....	MINT BOXED £495.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT-BOXED £575.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT £189.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER.....	MINT £99.00
CANON 20 - 35mm f3.5/4.5 USM.....	MINT £175.00
CANON 28 - 80mm f3.5/5.6 USM MK V.....	MINT £49.00
CANON 28 - 90mm f4/5.6 USM.....	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 35 - 80mm f4/5.6 EF MKIII.....	MINT £39.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £599.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABILIZER.....	MINT-BOXED £199.00
CANON 75 - 300mm f4.5/5.6 + HOOD.....	MINT £89.00
CANON 75 - 300mm f4.5/5.6 MK III.....	MINT BOXED £99.00
CANON 52mm CLOSE UP LENS TYPE 250D.....	MINT BOXED £69.00
KENCO DG CANON FIT TUBE SET 12,20,36mm.....	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I.....	MINT £179.00
CANON EF 2.0x EXTENDER MK I.....	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £239.00

KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER.....	MINT- £89.00
CANON 540 EZ FLASH + INST.....	MINT BOXED £69.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £59.00
CANON 420 EZ FLASH.....	MINT CASED £39.00
CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £125.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON ANGLE FINDER C.....	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECIEVER.....	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.....	MINT- £69.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £499.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST).....	MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....	MINT- £285.00
SIGMA 35mm f1.4 DG HSM LATEST ART LENS.....	MINT BOXED £499.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS.....	MINT BOXED £345.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM + HOOD.....	MINT BOXED £345.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG.....	MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.....	MINT- CASED £269.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD.....	MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £395.00
TAMRON 10 - 24mm f3.5/4.5 Di II LD AF SP ASPHERIC.....	MINT BOXED £279.00
TAMRON 28 - 75mm f2.8 XR Di LD ASPHERIC (LATEST).....	MINT BOXED £245.00
TAMRON 55 - 200mm f4/5.6 LD MACRO Di II.....	MINT BOXED £65.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST).....	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED.....	MINT BOXED NEW £995.00
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CONTAX TIT TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £399.00
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CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR.....	MINT £55.00
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CONTAX 135mm f2.8 SONNAR T* MM.....	EXC++ BOXED £195.00
CONTAX 35 - 70mm f3.4 VARIO SONNAR.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET.....	MINT-BOXED £295.00

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LEICA 90mm f4 C ELMAR + HOOD.....	MINT £395.00
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NIKON 180mm f2.8 A/F IF-ED	MINT CASED £299.00
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NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £695.00
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NIKON 70 - 300mm f4/5.6 "G" BLACK	MINT-BOXED £95.00
NIKON 70 - 300mm f4/5.6 "D" ED	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUCTION MINT BOXED	MINT BOXED £299.00
NIKON 80 - 200mm f2.8 IF-ED A/F	EXC++ £295.00
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SIGMA 180mm f5.6 MACRO A/F APO	MINT BOXED £175.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)	EXC+++CASED £2,195.00
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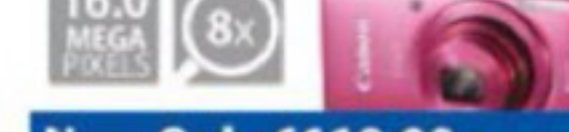
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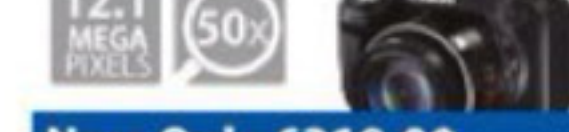
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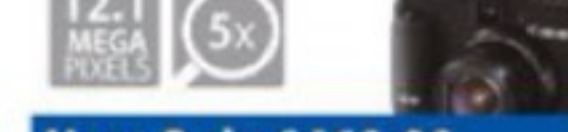
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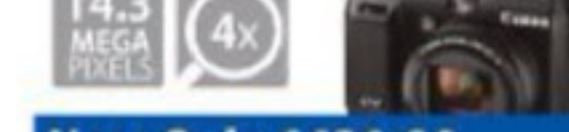
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Our Price £669.00
See website for full details

Add a Sigma 67mm DG MC UV filter for only £39 with this lens

Sigma 18-35mm
f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

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See website for full details

Add a Sigma 72mm DG MC UV filter for only £29 with this lens

Sigma 24-105mm
f/4.0 DG OS HSM F

Available in Canon, Nikon, Sony & Sigma fits

Our Price £689.00
See website for full details

Add a Sigma 82mm DG MC UV filter for only £59 with this lens

Sigma 19mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £159.00
See website for full details

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f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

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See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

Sigma 60mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £159.00
See website for full details

Add a Sigma 46mm DG MC UV filter for only £23 with this lens

Sigma 120-300mm
f/2.8 DG OS HSM | S

Available in Canon, Nikon, & Sigma fits

Our Price £2,799.00
See website for full details

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Sigma 150-500mm
f/5.0-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £699.00
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Update lens firmware

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3.0" SCREEN
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5 FPS
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3.0" SCREEN
SOMM F2.8 LENS
7 FPS
SD CARD



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+ Lens Hood £668.99

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+ 18-55mm

20.3 MEGA PIXELS
3.0" SCREEN
9 FPS
WIFI
1080p FULL HD
SD CARD



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Samsung GALAXY NX
+ 18-55mm

20.3 MEGA PIXELS
WIFI



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16.3 MEGA PIXELS
21x



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+ 20-50mm

20.3 MEGA PIXELS
WIFI



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+ 20-50mm

20.3 MEGA PIXELS
WIFI



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3.0" SCREEN



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FUJIFILM X-MOUNT



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1080p FULL HD



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8.3 FPS
SD CARD

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f/4.5-5.6 Di LD Macro 1:2

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Special Price £99.00*
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5 FPS



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12.4 MEGA PIXELS
Extra large sensor



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Nikon
AW 1
Black,
Silver
or White

NEW!



14.2
megapixels
15.0 fps
15m
waterproof

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Nikon
D3200
Black or Red

24.2
megapixels
4.0 fps
1080p
movie mode



D3200 Body £317

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR £389
D3200 + 18-55mm VR + 55-300mm £663.05

CUSTOMER REVIEW: D3200 Body
★★★★★ 'A great tool for landscape photography' Frank - West Midlands

Nikon
D5200
Black,
Red or
Bronze

24.1
megapixels
5.0 fps
1080p
movie mode



D5200 Body From £508

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR £579

CUSTOMER REVIEW: D5200 Body
★★★★★ 'Well built and fantastic picture quality' Lsiva - somerset

Nikon
D5300

24.2
megapixels
5.0 fps
1080p
movie mode



NEW! D5300 From £669

D5300 Body £669
D5300 + 24-85mm lens £739



16.2
megapixels
11.0 fps
Full Frame
CMOS sensor
D4 Body £4225

Nikon
D7000

16.2
megapixels
6.0 fps
1080p
movie mode



D7000 Body £579

D7000 + 18-105mm VR £705
D7000 + 18-105mm VR + 70-300mm £1144

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera' Teddy - Nottinghamshire

Nikon
D7100

24.1
megapixels
6.0 fps
1080p
movie mode



D7100 From £839

D7100 Body £839
D7100 + 18-105mm VR £989

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera Sammydo - Ulster

Nikon
D610

24.3
megapixels
6.0 fps
1080p
movie mode
Full Frame
CMOS Sensor



NEW! D610 From £1499

NEW! D610 Body £1499
NEW! D610 + 24-85mm lens £1899

Nikon
D800

36.3
megapixels
4.0 fps
Full Frame
CMOS Sensor



D800 Body £2049

D800 Body £2049
D800E Body £2349

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SONY

A7R Black

36.4
megapixels
4.0 fps
Full Frame
CMOS Sensor



NEW! A7R Body £1695

NEW! A7R Body £1695
NEW! A7 Body £1235
NEW! A7 + 28-70mm £1489
RECOMMENDED LENSES:
Sony FE 55mm f1.8 ZA Carl Zeiss Sonnar T* **£929**
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* **£749**

NEX-6 Black

16.1
megapixels
10.0 fps



NEX-6 Body £529

NEX-6 + 16-50mm PZ £549
NEX-6 + 16-50mm PZ + 55-210mm £779
NEX-3N + 16-50mm PZ £299
NEX-7 Body £695
NEX-7 + 18-55mm Black £775

A99

24.3
megapixels
6.0 fps
Full Frame
CMOS Sensor



A99 Body £1999

A99 Body Black From £1999
A77 From £729
A58 + 18-55mm £379
A58 + 18-55mm + 55-200mm £519
RECOMMENDED LENSES:
Sony 50mm f1.4 **£305**
Sony 16-50mm f2.8 DT SSM **£479**

Panasonic

GM1

16.05
megapixels
5.0 fps
1080p
movie mode



NEW! GM1 + 12-32mm £579

G6 Body £449
G6 + 14-42mm £499
GH3 body £829
GH3 + 14-140mm £1249
GH3 + 12-35mm £1529
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£829**
NEW! 14-140mm f3.5-5.6 OIS £495

GX7 Black or Silver

16.0
megapixels
5.0 fps
1080p
movie mode



NEW! GX7 Body £699

GX7 Body £599 Inc Cashback*
Price you pay today £699
+ 14-42mm £649 Inc Cashback*
Price you pay today £749
+ 20mm £749 Inc Cashback*
Price you pay today £849
GX7 Cashback* ends 31.03.14

OLYMPUS

OM-D E-M1

Black

16.3
megapixels
10.0 fps
1080p
movie mode



NEW! OM-D E-M1 From £1299

OM-D E-M1 Body £1299
OM-D E-M1 + 12-50mm £1499
OM-D E-M1 + 12-40mm £1949
OM-D E-M5 Body £749
OM-D E-M5 + 12-50mm £899
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£369**

E-P5 Silver, Black or White



E-P5 Body £799

E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649
E-PM2 + 14-42mm £389
E-PM2 + 14-42mm + 40-150mm £529

PENTAX

K-3

24.0
megapixels
8.3 fps
1080p
movie mode



NEW! K-3 From £1029

K-3 Body £1029
K-3 + 18-135mm £1349
K-5 II + 18-55mm WR £679
K-5 II + 18-135mm WR £949
K-5 IIs Body £719
K-50 From £479
K-500 From £349

FUJIFILM

X-E2

Black or Silver

16.3
megapixels
7.0 fps



NEW! X-E2 From £769

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X-E2 + 18-55mm £1149
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X-Pro1



X-Pro1 £829

X-Pro1 Body £829
X-E1 Body £555
X-E1 + 18-55mm £819
RECOMMENDED X-MOUNT LENSES:
Fujinon 14mm f2.8 R XF **£699**
Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£429**
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20.2 megapixels
7.0 fps
1080p movie mode

70D From **£858**

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70D + 18-135mm f3.5-5.6 IS STM **£1150**



Canon
EOS 100D

18.0 megapixels
4.0 fps
1080p movie mode

100D From **£399**

100D Body **£399**
100D + 18-55mm f3.5-5.6 **£489**
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM **£619**



Canon
700D

18.0 megapixels
5.0 fps
1080p movie mode

700D From **£489**

700D Body **£489**
700D + 18-55mm f3.5-5.6 IS STM **£599**
700D + 18-135mm f3.5-5.6 IS STM **£749**
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM **£869**



Canon
EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...honestly say that I have never been so excited about my equipment'
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...The full frame sensor is superb'
Sandan Cath - Luton



Canon
EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£1029**

7D + 18-135mm f3.5-5.6 IS **£1259**
7D + 15-85mm f3.5-5.6 IS USM **£1475**



Canon
EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From **£1349**

6D Body **£1349**
6D + 24-105mm f4.0 L IS USM **£1925**



Canon
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2299**

5D Mark III Body **£2299**
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CUSTOMER REVIEW: 5D Mark III +
★★★★★ 'Mind blowingly clear photography'
Ziello - Ireland

Tripods



GITZO
GT3542 LS
• 146.5cm Max Height
• 9.4cm Min Height

6X Systematic Series:
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GT4542 LS **£749**
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• 9cm Min Height



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GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL9353 Aluminium **£99**
YTL9383 Aluminium **£109**
YTL8353 Carbon Fibre **£209**
YTL8354 Carbon Fibre **£209**
YTL8383 Carbon Fibre **£239**
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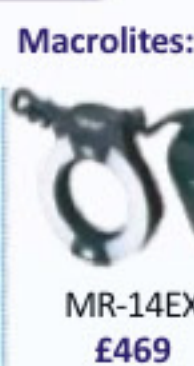
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PocketWizard
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Sand Bag **£9.99**



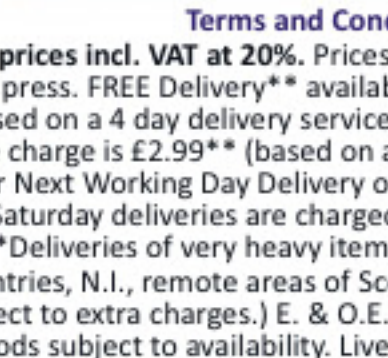
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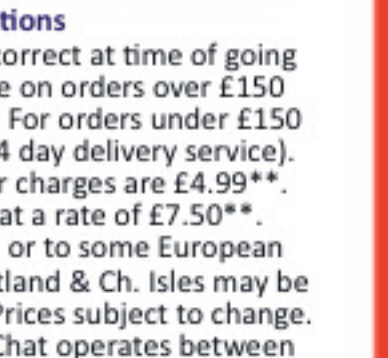
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Westcott
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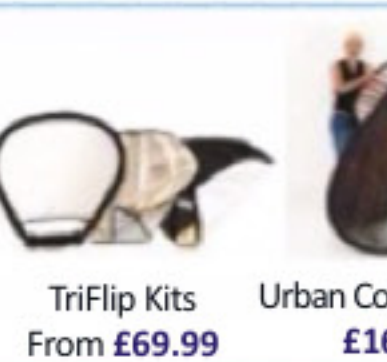
Lastolite
Collapsible Umbrella Flash Kit **£65**



Ezybox Softbox **£44.99**



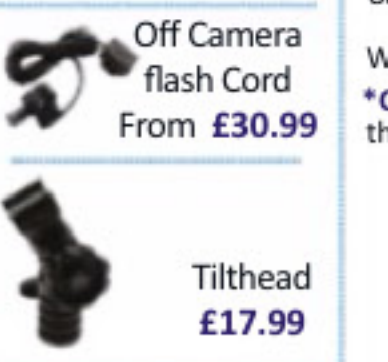
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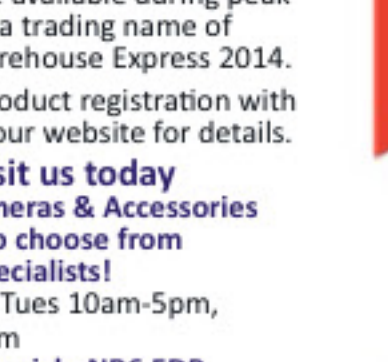
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MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.8 USM	£309
TS-E 90mm f2.8	£1124
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EF 180mm f3.5 L USM Macro	£1273
EF 200mm f2.0 L IS USM Lens	£4669
EF 200mm f2.8 L USM II	£649
EF 300mm f2.8 L IS USM II	£5329
EF 300mm f4.0 L IS USM	£1179
EF 400mm f4.0 IS USM Lens	£5399
EF 400mm f5.6 L USM	£1128
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EF 8-15mm f4.0 L USM Fisheye	£1099
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35mm f1.4 G AF-S Nikkor	£1299
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105mm f2.8 G AF-S VR IF ED Micro	£629
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NIKKOR VR II	£229
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10-20mm f3.5 EX DC HSM	£399
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PRINTER INK CARTRIDGES



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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"
- Total Digital Photography Magazine

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX8400, CX8600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo P50, PX650/860/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo R1900
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T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
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No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
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No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
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No.18XL C/M/Y, each	£11.99 8.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.8ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
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No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
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No.26XL Black	£14.99 12.1ml		
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PG50 Black 22ml	£21.99
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No.338 Black 11ml	£18.99
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No.344 Colour 14ml	£28.99
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No.351 Colour 3.5ml	£14.99
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No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
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49mm	£4.99	49mm	£10.99	46mm	£12.99
52mm	£4.99	52mm	£10.99	52mm	£11.99
55mm	£5.99	55mm	£11.99	58mm	£14.99
58mm	£6.99	58mm	£12.99	62mm	£16.99
62mm	£7.99	62mm	£14.99	67mm	£18.99
67mm	£8.99	67mm	£15.99	72mm	£21.99
72mm	£9.99	72mm	£17.99	77mm	£25.99
77mm	£11.99	77mm	£19.99	82mm	£29.99
82mm	£14.99	82mm	£22.99		
86mm	£19.99				
KOOD Slim Frame Circular Polarising Filters		Marumi DHG Slim Frame Multicoated UV Filters		Hoya Pro-1 Digital Slim Frame Multicoated UV Filters	
46mm	£12.99	52mm	£13.99	52mm	£27.99
52mm	£14.99	58mm	£15.99	58mm	£32.99
55mm	£15.99	62mm	£17.99	62mm	£35.99
58mm	£17.99	67mm	£19.99	67mm	£39.99
62mm	£19.99	72mm	£21.99	72mm	£44.99
67mm	£22.99	77mm	£24.99	77mm	£49.99
72mm	£26.99	82mm	£29.99	82mm	£56.99
77mm	£29.99				
82mm	£34.99	Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
86mm	£39.99	52mm	£31.99	52mm	£52.99
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		62mm	£39.99	62mm	£67.99
		67mm	£44.99	67mm	£75.99
		72mm	£49.99	72mm	£90.99
		77mm	£54.99	77mm	£99.99
		82mm	£69.99	82mm	£120.99
KOOD Close Up Filter Sets (+1, +2 & +4)					
52mm	£26.99				
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SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
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Load: 7.0kg
Folded: 63cm
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Folded: 60cm
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Nikon

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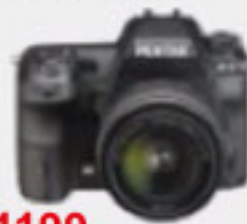
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RRP £289 **SAVE £120**

£169

**SAVE
£120**

**FREE
STUFF**

WORTH £20



SONY RX100
WITH **FREE SONY CASE**

RRP £618 **SAVE £268**

£350

**SAVE
£268**

**FREE
STUFF**

WORTH £69



TAMRON

**5 YEAR
WARRANTY**

NEW

**SAVE
£150**

**TAMRON
150-600MM
F/5-6.3 VC USD SP**
RRP £1099 **SAVE £150**
£949

**TAMRON 17-50MM
F/2.8 XR DI II VC LD**
RRP £529 **SAVE £170**
£359



**TAMRON 18-270MM
F/3.5-6.3 DI II VC PZD**
RRP £664 **SAVE £335**
£329



TAMRON VIBRATION COMPENSATION EXPERIENCE THE WOW-EFFECT

Tamron developed the vibration Compensation (VC) technology so that you can concentrate completely on your subject and let your creativity run free. This stabilizer formally freezes the picture in the viewfinder and allows you to exactly position and control the image. With the VC stabilizer you win up to four stops more leeway to achieve optimum handheld results at longer focal lengths or with little light. You can also use the stabilizer to pan directly without changing the mode.

**TAMRON 90MM
F/2.8 DI MACRO VC USD**
RRP £629 **SAVE £230**
£399



**TAMRON 24-70MM
F/2.8 DI USD VC**
RRP £999 **SAVE £164**
£835



**SAVE
£164**

**TAMRON 70-200MM
F/2.8 DI USD VC**
RRP £1649 **SAVE £550**
£1099



**SAVE
£550**

**TAMRON 70-300MM
F/4-5.6 DI VC USD**
RRP £449 **SAVE £160**
£289



**SAVE
£160**

Bronica ETRS/Si

ETRSi Complete + Plain Prism	E+ / E++ £249 - £279
ETRSi Complete + Grip	As Seen £189
ETRSi Complete	E+ / E++ £249 - £289
ETRSi Body + Speed Grip	E+ £149
30mm F3.5 PE Fisheye	E++ £699 - £749
45-90mm F4.5-6 PE	E++ £399 - £449
50mm F2.8 PE	E++ £149
70-140mm F4.5 PE	E++ £599
75mm F2.8 EII	E+ £79
105mm F3.5 E	As Seen £49
150mm F3.5 E	As Seen / E+ £49 - £109
150mm F3.5 PE	E++ £129 - £149
200mm F4.5 E	E+ / Unused £119 - £219
200mm F4.5 PE	Unused £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £349
120 E Mag	E+ £25
120 Ei Mag	E+ £25
220 E Mag	E++ £15
Polaroid Mag E	E+ / E++ £15 - £59
Extension Tube E14	E+ / Unused £39 - £89
Motorwinder E	E+ / E++ £75 - £85
SCA386 Flash Adapter	E++ £20 - £45
Prism Finder E	As Seen / Exc £35 - £39
Rotary Finder E	As Seen £49

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete + Prism	Mint- £299
GS1 Body Only	E+ £199
50mm F4.5 PG	E++ £229 - £249
65mm F4 PG	Unused £199
110mm F4 PG Macro	E+ / E++ £179 - £189
200mm F4.5 PG	E++ £199
250mm F5.6 PG	E++ £199
1.4x Teleconverter G	Unused £169
GS 120 Magazine	Unused £75
Polaroid Mag G	E+ / Mint- £39 - £45
AE Prism Finder G	E+ £79 - £89
Prism Finder G	E+ £59
Rotary Finder G	E++ £125
Speed Grip G	E+ / E++ £35
G36 Extension Tube	Mint- / Unused £59 - £75

Bronica RF645 - Please Call

Bronica SQA/Ai/B

SQAi Body Only	E+ £129
SQA Complete	E++ £299
SQA Body + Magazine	E+ £99
SQA Body + Speed Grip	E+ £149
SQA Body Only	E+ £125
50mm F3.5 PS	E++ £149
65mm F4 PS	E++ / Unused £149 - £249
150mm F4 PS	E++ £149
180mm F4.5 PS	E++ £189
500mm F8 S	E++ £349
2x Teleconverter S	E++ £69
SQA 220J Mag	E+ £75
SQAi 120J Mag	E++ £49
AE Prism Finder S	E+ £79
CDS MF Finder S	E+ £79
ME Prism Finder S	E+ £79 - £89
Prism Finder S	E+ £69
Proshade S	As Seen £15

Canon EOS

EOS 1VHS Body Only	E+ £449
EOS 1N + BP-E1 Grip	E++ £149
EOS 1N + E1 Booster	E++ £149
EOS 1N Body Only	Exc / E+ £99
EOS 1 + BP-E1 Grip	As Seen £89
EOS 1 + E1 Booster	E+ / E++ £99 - £149
EOS 1 Body Only	Exc £79
EOS 3 + E2 Booster	E+ £149
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30E Body Only	As Seen £39
EOS 30 + BP300 Grip	E+ £69
EOS 30 Body Only	E+ / E++ £79
EOS 5 QD Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ / E++ £19 - £49
EOS 300V Body Only	E+ £19
15-85mm F3.5-5.6 IS USM	E++ £389 - £419
17-40mm f4 L USM	E++ / Mint- £449 - £519
17-85mm F3.5-5.6 IS USM	E++ £189
17-85mm F4.5-6 IS USM	Unused £279
18-55mm F3.5-5.6 IS EFS	E++ £69
18-55mm F3.5-5.6 IS EFS II	Mint- £79
18-55mm F3.5-5.6 IS STM	Mint- / Mint £99 - £129
20-35mm F3.5-5.6 IS USM	E++ £149
24mm F1.4 L USM	E++ £879
24mm F2.8 EF	E++ £219 - £239
24-70mm F2.8 L USM	E+ / E++ £889 - £1,099
24-85mm F3.5-5.6 IS USM	E++ £149
24-105mm F4 L IS USM	E+ / Mint- £499 - £579
28mm F2.8 EF	Unused £139
28mm F2.8 IS USM	Mint- £389
28-70mm F2.8 L USM	E++ £469
28-70mm F3.5-5.6 EF II	Unused £99
28-80mm F3.5-5.6 II	E+ £59
28-80mm F3.5-5.6 USM II	E+ £59
28-90mm F4.5 EF III	E++ £49
28-90mm F4.5 USM	E++ £49
28-90mm F4.5 USM II	E++ £59
28-200mm F3.5-5.6 IS USM	E++ £139 - £159
28-300mm F3.5-5.6 L IS USM	E++ £1,599
45mm F2.8 TS-E	E++ £849
50mm f1.2 L USM	E++ / Unused £999 - £1,049
50mm F1.8 EF II	E++ / Unused £59 - £69
50-200mm F3.5-4.5 EF	Unused £99
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 USM II	E++ / Unused £89 - £99
55-250mm F4.5-6 EFS IS	E++ £129
60mm F2.8 EFS Macro	Mint- £249
65mm F2.8 MP-E Macro	Mint- £649
70-200mm F2.8 L IS USM	E++ £949
70-200mm F2.8 L IS USM II	Mint- £1,699
70-200mm F2.8 L USM	E+ £649
70-200mm f4 L IS USM	Mint- £759

70-210mm F3.5-4.5 USM	Unused £149
70-210mm F4 EF	Unused £99
70-300mm f4-5.6 IS USM	E++ / Unused £249 - £299
70-300mm f4-5.6 DO IS USM	E++ £959
70-300mm F4.5-5.6 IS USM	E+ £489
75-300mm F4.5-6 EF III	E++ £99
75-300mm F4.5-6 IS USM	E++ £249
75-300mm F4.5-6 USM III	Mint- £99
80-200mm F4.5-5.6 EF II	E+ / E++ £49 - £59
85mm F1.2 L USM MKII	E++ £1,289
90-300mm F4.5-5.6 EF	E+ £99
100mm F2.8 EF Macro	E++ £199
100-200mm F4.5 A	Unused £449
100-300mm F4.5-5.6 USM	Unused £149
100-400mm F4.5-5.6 L IS USM	E++ £979
135mm F2.8 Soft Focus EF	E+ / E++ £849
180MM F3.5 L Macro USM	E+ / E++ £239
300mm F2.8 L IS USM	E++ £899 - £949
300mm F4 L IS USM	E+ £4,899
400mm F2.8 L USM	E+ £4,899
400mm F2.8 L USM	E+ £4,899
400mm f4 DO IS USM	E+ / E++ £3,849 - £3,899
400mm f5.6 L USM	E++ £959
600mm F4 L IS USM	E++ £5,999
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £349
Sigma 18-200mm F3.5-5.6 DC	E+ £99
Sigma 24mm F2.8 Super Wide II	E++ £79
Sigma 28-200mm F3.8-5.6 UC	E+ £59
Sigma 50mm F2.8 EX DG Macro	Mint- £169
Sigma 70mm F2.8 EX DG Macro	E++ £249
Sigma 70-210mm F2.8 Apo E+ / Unused	£179 - £249
Sigma 70-210mm F3.5-4.5 Apo	Unused £79
Sigma 70-300mm F4.5-6 Apo Macro	E++ £109
Sigma 70-300mm F4.5-6 DG	E++ £69
Sigma 75-300mm F4.5-5.6 Apo	E+ £69
Sigma 100-300mm F4.5-6.7 DL	E+ £39
Sigma 105mm F2.8 EX Macro	E++ £249
Sigma 105mm F2.8 Macro EX DG OS HSM	E++ £319
Sigma 150-500mm F5.6-6.3 DG OS HSM	E++ £599
Sigma 170-500mm F5-6.3 Apo	As Seen £199
Sigma 300mm F2.8 Apo	Unused £399
Sigma 300mm F4 Apo	E++ £159
Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ £269
Tamron 18-270mm F3.5-5.6 Di VC	E++ £219
Tamron 28-200mm F3.8-5.6 LD	E++ £59
Tamron 60mm F2 Di II (if) Macro	Mint- £249
Tamron 70-300mm F4.5-6 Di	E++ £59 - £69
Tamron 90mm F2.8 SP Di Macro	E++ £249
Tokina 12-24mm F4 AF PRO DX ATX MKII	Mint- £349

Tokina 16-28mm F2.8 ATX FX	Mint- £589
Tokina 16-50mm F2.8 ATX Pro DX	E++ £349
Tokina 28-80mm F2.8 ATX Pro	Unused £279
Tokina 50-135mm F2.8 DX ATX	E++ £349
Tokina 100-300mm F5.6-6.7	Unused £559
Tokina 300mm F2.8 ATX SD	Unused £999
Zeiss 21mm F2.8 Distagon ZE	Mint- £999
Zeiss 35mm F2.8 Distagon	Mint- £649
Zeiss 50mm F1.4 ZE	Mint- £429
1.4x EF Extender	E+ / E++ £139 - £149
1.4x EF MkII Extender	Mint- £219
2x EF Extender	Exc / E++ £129 - £159
2x EF MkII Extender	Mint- £219
Teleplus 1.4x Pro300 Converter	E++ £79
300EZ Speedlite	E+ / E++ £12 - £29
380EX Speedlite	E++ £79
420EX Speedlite	E++ £109
420EZ Speedlite	E++ £39
430EZ Speedlite	As Seen / E+ £29 - £39
480EG Speedlite	E++ £99
Mez 50MZ5 Flash	E++ £129
540EZ Speedlite	E+ / E++ £59 - £79
550EX Speedlite	E+ £129 - £149
580EX MkII Speedlite	E+ £259
580EX Speedlite	E+ £159
Marumi DRF-14C RingFlash	E++ £59
Sigma EF500 DG ST Flash	E++ £79
Sigma EF430T Flash	Unused £49
Sigma EF430ST Flash	Unused £69
Sigma EF500 DG ST Flash II	E++ £79
Sigma EF500 ST Flash	E+ £49
Sigma EM-140 DG Macroflash	E++ £219
ML3 Macroflash	E++ £59
MR-14EX Macro Ringlite	E++ / Mint- £329 - £349
MT-24EX Macro Ringlite	Mint- £579
ST-E2 Transmitter	E++ £89

Canon Manual

F1NAE Black Body Only	E+ £179
F1N Body Only	E+ £249
F1 Black Body Only	E+ / E++ £129 - £199
T90 Body + Databack	E+ £119
T90 Body Only	E+ £79 - £99
T80 + 35-70mm	E+ / Unused £49 - £79
T70 Body Only	Unused £89
T50 + 50mm F1.8	E+ £29
T50 Body Only	E+ £25
A1 Black Body Only	Exc / E++ £59 - £89
A1 Translucent Body Only	As Seen £99
AE1P Chrome Body	Mint- £69
AE1 Chrome + 50mm F1.8	E+ £59
AE1 Chrome Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ £49
EXEE + 50mm F1.8	E+ £49
FTb QL Chrome + 50mm F1.8 B/Block	As Seen £59
FTb QL Chrome Body Only	E+ £59
TX Chrome + 50mm F1.8	As Seen £59
20-35mm F2.8 FD L	Unused £499
24mm F1.4 FD L	E+ / E++ £499 - £549
24mm F2 FD	Unused £299
24mm F2.8 FD	E++ / Unused £89 - £169
28mm F2.8 B/Block	Unused £59
28mm F2.8 FD	Exc / Unused £20 - £49
28-55mm F3.5-4.5 FD	E+ / E++ £45 - £49
35-70mm F2.8-3.5 B/Block	E+ £89
35-70mm F3.5-4.5 FD	E++ / Unused £25 - £49
35-70mm F4 FD AF	Unused £89
50mm F1.8 B/Block	E+ / Unused £25 - £49
50mm F1.8 FD	Mint- / Unused £19 - £49
50mm F3.5 B/Block + FD25 Tube	Unused £149

50mm F3.5 FD Macro	As Seen £49
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 AC	Unused £35
75-200mm F4.5 FD	Exc / E++ £29 - £49
100mm F4 FD Macro	E++ £119
100mm F4 FD Macro + Tube	E+ / Unused £119 - £199
100-300mm F5.6 FD	Exc / Mint- £39 - £79
135mm F3.5 B/Block	Unused £59
135mm F3.5 FD	E+ / Unused £29 - £59
200mm F2.8 FD	Unused £249
200mm F4 FD	E+ £25
300mm F2.8 FD L	Exc £850
300mm F4 FD	Unused £249
300mm F5.6 FD	E+ £59 - £79
400mm F4.5 B/Block	E+ £349
Cosina 100mm F3.5 MC Macro	E++ £49
Cosina 100-500mm F5.6-8	E++ / Unused £99
Tokina 300mm F2.8 ATX	E++ / Unused £399 - £599
Vivitar 19mm F3.8 MC	E+ £49
Vivitar 70-210mm F3.5 Series 1	E++ £35
Vivitar 100mm F3.5 MC Macro	E++ £49
Vivitar 100-300mm F5	E++ £45
Vivitar 300mm F5.6	E++ £45
2x A Extender	Unused £49
2x B Extender	Unused £49
Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £25 - £39
Angle Finder C	E+ / E++ £85 - £95
Speed Finder F	As Seen £45 - £85
Speed Finder FN	E++ £99
188A Speedlite	E++ £9
199A Speedlite	E+ / E++ £20 - £25
244T Speedlite	E+ / E++ £9 - £15
277T Speedlite	E+ / E++ £15 - £19
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £99
ML3 Macroflash	E+ / Mint- £39 - £59
AE Motordrive FN	As Seen / E++ £49 - £65
Winder A	E+ / E++ £9 - £25

Contax SLR Series

N1 + 24-85mm	E++ £499
NX + 28-80mm	E++ / Unused £289 - £389
NX Body Only	E++ £199
AX Body Only	E+ / E++ £249 - £449
RX Body Only	E+ / E++ £169 - £229
S2 Body Only	E++ / Unused £450 - £549
ST Body Only	E+ £229
RTS 2 Body + Motordrive	E+ £199
RTS 2 Body + Winder	E+ £169
RTS + Winder	E+ £149
Ania Silver Body Only	Unused £199
167MT Body Only	E+ £69 - £89
159MM Body Only	Unused £149
137MD Body Only	Exc £35
139 Body + Winder	E+ £75
Preview Body Only	E+ / E++ £49 - £249
15mm F3.5 AE	Mint- £1,499
28-80mm F3.5-5.6 AF	New £999
45mm F2.8 AE	E++ / Mint- £189 - £199
45mm F2.8 MM	E++ £199
50mm F1.4 AF	Mint- £499
60mm F2.8 AE Macro	E+ / E++ £439 - £469
70-200mm F4.5-6 AF	E++ / Unused £449 - £799
80-200mm F4 MM	E+ / E++ £189 - £249
85mm F2.8 MM	E++ £299 - £299
100mm F3.5 AE	E+ £239
100mm F3.5 MM	E++ / Unused £349 - £389
135mm F2 (60 Year Edition)	Unused £2,399
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E++ / Unused £349 - £599
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
Vivitar 55mm F2.8 Macro	Unused £75
TLA20 Flash	E+ / E++ £15 - £39
TLA280 Flash	As Seen / Unused £39 - £149
TLA30 Flash	E+ / E++ £25 - £39
TLA360 Flash	E+ / E++ £79 - £149

Digital Compact Cameras

Canon Ixus 220HS	E++ £79
Canon Powershot G10 + Tele Conv	E++ £219
Canon Powershot G12	E++ £239
Canon Powershot G2	As Seen / E+ £49
Canon Powershot G2 + Wide Conv	E++ £129
Canon Powershot G9	E++ £169
Canon Powershot S100	E++ £159
Canon SX160 IS	Mint- £89
Fuji F100FD	As Seen / Mint- £59 - £89
Fuji Finepix S5000	E+ £49
Fuji Finepix S5500	E++ £39
Fuji Finepix S9500	E+ £99
Fuji HS30EXR	E++ £149
Leica Digilux 3 + 14-50mm	E++ £899
Leica Digilux 3 Body Only	E+ £299
Leica X1 Silver	E+ £699
Nikon Coolpix 950	E+ £49
Nikon Coolpix 950	E+ £79
Nikon Coolpix 995	E+ / Mint- £69 - £89
Nikon Coolpix L810	E++ £99
Nikon Coolpix S9300	E+ £95
Olympus 850SW	E++ £69
Olympus C7070 Wide Zoom	E++ £79
Olympus E20P + Lenses	E+ £89
Panasonic LX1	E++ £79 - £89
Panasonic LX2	E++ £89 - £119
Panasonic LX5	E++ £159
Panasonic FZ28	E++ £109 - £129
Panasonic FZ30	E++ £79
Ricoh GR Digital Limited Edition	Mint- / Mint £129
Ricoh GX100 + V/finder	E++ £119
Ricoh GXR + 28mm F2.5	Mint £379
Sigma DP1	E+ £149
Sigma DP2S	E++ £199
Sony RX1 + Handgrip	Mint- £1,849
Sony HX9V	E+ / Mint- £119 - £139
Sony T77	Mint- £99
Sony W320	E++ £49

Digital Mirrorless

Olympus E-P1 Body Only	E++ £79
Olympus E-P3 + 14-42mm Silver	Mint- £379
Olympus E-P3 Body Only - Black	Mint- £289
Olympus E-P3 Body Only - Silver	E++ £279
Pentax K7 Body Only	E++ £329
Pentax K70 Body Only	E++ £329
Pentax K30 Black Body Only	E++ £349
Pentax K100D + 18-55mm	E++ £169
Pentax K110D Body Only	E++ £109
Pentax t*SD D + D-BG1 Grip	E+ £149
Pentax t*SD D2 + 18-55mm	E++ £119
Pentax t*SD D2 Body Only	Mint- £119

Olympus EM-5 Black Body Only (inc Case)

Olympus EM-5 Silver Body Only	E++ £499
Panasonic G1 Body Only	E+ / E++ £89 - £169
Panasonic G2 Body Only	E++ £109
Panasonic G3 Black Body Only	E++ £129 - £139
Panasonic G6 Body Only	Mint- £359
Panasonic GF-1 Body Only	E+ £109
Panasonic GF-2 Body + Case	E++ £149
Panasonic GF-2 Body Only	E+ £99
Panasonic GF-3 Black Body	Mint- £129
Panasonic GF-3 Red Body	Mint- £129
Panasonic GH-3 Body Only	E++ £649
Panasonic GH1 Body Only	E++ £219
Panasonic GX1 Body Only	E++ £189
Samsung NX11 + 18-55mm OIS	E++ £239
Sony NEX3 + 16mm F2.8	E++ £239
Sony NEX5 + 16mm F2.8	Mint- £249
Sony NEX5 + Flash	E+ £139
Sony NEX6 Body Only	Mint- £359
Sony NEX7 + 18-55mm	E++ £569 - £599
Sony NEX7 Body Only	E++ £499

Micro 4/3rds Lenses

Panasonic 12-35mm F2.8 G Vario OIS	E++ £689
Olympus 12-50mm F3.5-6.3 M Zuiko	E++ / Mint- £189
Olympus 12mm F2 ED M Zuiko	Mint- £429
Panasonic 14-140MM F4-5.8 OIS HD	E+ / E++ £2



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

AE Prism Finder (FE401)	E++ £79
PD Meter Prism 645	E++ £49
Prism Finder 645	As Seen / E++ £29 - £59
Prism Finder FP401	E+ £39 - £49
Right Angle Finder	E++ £45
AD401 Strobe Bracket	Unused £45
Auto Extension Tube 1	E+ / Mint £19 - £25
Auto Extension Tube 2	E+ / Mint £19 - £25
Auto Extension Tube 3S	E+ / Mint £19 - £25
Infrared Remote Control Set RS401	E++ £29
Power Drive WG401	E+ / E++ £59 - £69

Mamiya 645AFD Series

645AFDIII Complete	Mint- £2,999
645AFDII Complete + 2D Digital Back	E++ £2,989
645AF Body Only	E++ / Mint- £299 - £349
80mm F2.8 AF	E++ £199
120mm F5.6 HM Asph PC-TS Apo Digital	Mint- £2,199
150mm F3.5 AF	E+ / Mint- £249 - £299
210mm F4 AF ULD	E++ £699
Auto Extension Tube NA401	Mint- £99
Polaroid Mag 645AF/D	E++ £39

Mamiya 7/7II Series

7II Black Body Only	Mint- £849
43mm F4.5 L + Finder	E++ £849 - £1,049
50mm F4.5 L + Finder	E++ £749 - £799
150mm F4.5 L	E+ / E++ £349 - £399
210mm F8 L + Finder	E++ / Mint- £689 - £699
Finder 150/210 FV704	E++ £179
Panoramic Adapter AD701	E++ £75
PE702 External Battery Case	E++ £49

Mamiya RB67 Series

Pro S Gold Edition	Mint- £749 - £999
Pro S Complete + Prism	E+ £349
Pro S Complete	Exc / E+ £249 - £349
Pro S Body + WLF	Mint- £179
Pro Complete	Exc / E+ £199 - £299
50mm F4.5	As Seen £79
50mm F4.5 C	E+ £149 - £199
65mm F4 KL	E+ £249
140mm F4.5 Macro KL ML-A	E+ £199
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E+ £75 - £149
180mm F4.5 KL-A	E+ / E++ £169 - £189
360mm F6.3	E+ £199
Komura 2x Converter	E++ £45
Vivitar 2x Converter	E++ £45
ProS 220 Mag	E++ £145
ProSD 6x8 Pdrive Mag	E++ £75
Polaroid Mag (RB67)	E+ / E++ £25 - £35
Angle Finder	E++ £79
Prism Finder	Exc £49
Auto Extension Tube No1	E+ / E++ £39 - £55
Auto Extension Tube No1 (ProSD)	E++ £59
Auto Extension Tube No2	E++ £39

Mamiya RZ67 Series

Pro Complete	E+ £449
50mm F4.5	Exc / E++ £149 - £350
50mm F4.5 W	E+ / Mint £149 - £399
65mm F4.5	E+ £249
75mm F4.5 Shift W	E+ / E++ £399 - £549
100-200mm F5.2 W	E+ £399
140mm F4.5 Macro ML-A	E++ £199
140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4 Soft VSF D/L	E++ £399
180mm F4.5	Mint- £159
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180mm F4.5 WN	Exc / E+ £89 - £149
250mm F4.5	Exc / E+ £129 - £179
250mm F4.5 W	E+ £149
350mm F5.6 Apo	E+ / E++ £399 - £449
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120 Pro Mag	Exc / E+ £39 - £49
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220 Pro Mag	E+ / E++ £29 - £49
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Auto Extension Tube No 1	E+ / E++ £49 - £59
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F6 Body Only	E++ / Mint- £749 - £849
F5 Anniversary Body Only	E++ £799
F5 Body Only	Exc / E+ £159 - £299
F4E Body Only	E+ / E++ £249 - £299
F4S Body + MF23 Control Back	E+ £249
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F100 Body + MB15 Grip	E+ £129
F100 Body Only	As Seen / E+ £79 - £119
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F80 Chrome Body Only	E+ £39
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F65 Chrome Body Only	E+ / Mint- £19 - £25
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome Body Only	E+ / E++ £15 - £25
F50 Black Body Only	E+ £15
F50 Chrome Body Only	E+ £15
F801 Body Only	E+ £29 - £39
F601 + 35-70mm	E+ £49
F601 Body Only	Exc / E+ £19 - £35
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Pronea S + 30-60mm	E+ / E++ £39

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12-24mm F4 G AFS DX ED	E++ £429 - £439
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16-35mm F4 G AFS ED VR	E++ £729
16-85mm F3.5-5.6 G ED VR AFS DX	E++ £289
17-55mm F2.8 G AFS DX IFED	E+ £549
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18-200mm F3.5-5.6 G AFS DX VR II	E++ / Mint- £439 - £459
18-300mm F3.5-5.6 AFS DX VR II	E++ £499
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24mm F1.4 G AFS ED	Mint- £1,149 - £1,349
24mm F3.5 ED PC-E	Mint- £1,199
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24-120mm F3.5-5.6 G AFS ED VR	E++ £179
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28mm F2.8 AFD	E++ £159 - £169
28mm F2.8 AFN	E+ £125
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28-300mm F3.5-5.6 G ED AFS VR	E++ / Mint- £549 - £599
35mm F2 AFD	E++ £189
35-70mm F3.3-4.5 AF	E++ £49
35-70mm F3.3-4.5 AFN	E+ / E++ £45 - £59
35-80mm F4-5.6 AFD	E+ £29
35-105mm F3.5-4.5 AF	As Seen £49
35-135mm F3.5-4.5 AFN	E+ £99
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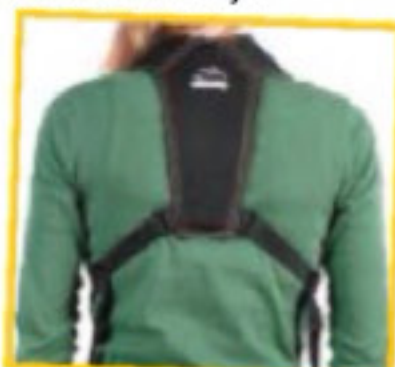
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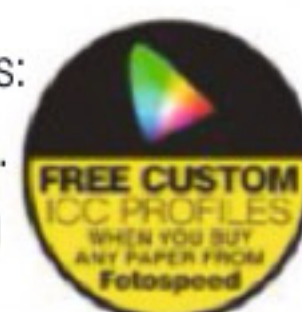
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ROGER HICKS

Roger celebrates the diversity of opinion among photographers, even if he can't always relate to them

IT IS a commonplace that the world would be a strange and rather dull place if we were all alike. It should not therefore come as a surprise when we discover just how different we can be from one another. It often does, though.

A particularly interesting example came up on the AP forum recently. I quoted an old friend who said something to the effect that if he couldn't take a camera with him, he wouldn't bother to travel. I asked who agreed.

Predictably, some did and some didn't. One of the least expected replies, as far as I was concerned, came from someone who said he didn't feel the need to 'validate' his travel with photography. At first I thought, 'Well, nor do I,' but then I understood what he meant. We have all met people who don't appear to think they've been anywhere unless they have photographs to prove it, and can then inflict their (usually awful) holiday snaps on their hapless friends and neighbours.

This made me realise the enormous benefits of 'social media'. Forty years ago, holiday snaps were, at their worst, presented as a seemingly interminable slide show. They were rather like Vogon poetry: devotees of *The Hitchhiker's Guide to the Galaxy* may remember that a member of the Mid-Galactic Arts Nobbling Committee survived one such reading only by gnawing his own leg off. Nowadays, these dire pictures (or their even more dire video relatives) are consigned to FaceTube, YouBook, and so on, where they are wonderfully easily ignored.

Now, I wouldn't even have thought of this 'validating' aspect, because it's so alien to my world picture. But the more I thought about it, the more I realised that yes, there must be some people who see things this way. I'm just profoundly grateful that I'm not one of them.

A rather more common response was that sometimes, taking pictures 'got in the way' of enjoying the trip. I can just about see how this can happen, especially if you are carting huge amounts of kit around with you and are perpetually worried about weight (when you're carrying it) and security (when you're not), but I solved that a long time ago

by carrying small, light cameras (Leicas) and small, light, compact prime lenses, typically two or three.

Sometimes, apparently, 'getting in the way' arose because of 'a pressure to take pictures'. I can relate to this. On my last trip to Spain, for example, I was road-testing the new Leica M Type 240. But my situation today is hardly typical. When I think back to my teens and 20s, long before I'd ever had a single picture published, I used to carry a camera pretty much everywhere. I took lots of pictures, but I felt absolutely no pressure to do so – I just wanted to. Sometimes days would pass without my taking a single picture, while on another day, I might shoot a roll or more. For me, the 'pressure to take pictures' is about on a par with the 'pressure to stop for a glass of beer' or the 'pressure to go for a walk'. I wouldn't do it if I didn't enjoy it.

Another example of 'getting in the way' was that concentrating on getting a picture could (as it were) blind you to what else was going on: you would miss much of what else was pleasurable, because you were concentrating

solely on the visual aspect. Again, I can just about see how this might happen, but equally, it doesn't take long to take a picture. All right, it's more than the 1/125sec marked on the shutter-speed dial, but it's still only a few seconds. Walk along enjoying yourself, see something, shoot it, return to walking along enjoying yourself. Then again, there's always the old American joke: 'How was the vacation?' – 'I don't know, I haven't had the Kodachromes back yet.' This takes us back to 'validation' and the slide shows I mentioned earlier.

None of this should be taken as saying that the other people were wrong. If anything, it's the exact opposite. Learning how others see things helps me, and indeed forces me, to think about why I do things my way. Might there be better ways? Possibly. Is my way better? Possibly, or indeed probably – for me. Whether or not I can fully understand the views of others, they may help me to understand myself better, and I may help them to understand themselves better. Which is why I'd commend the AP forum to you **AP**

'Walk along enjoying yourself, see something, shoot it, return to walking along'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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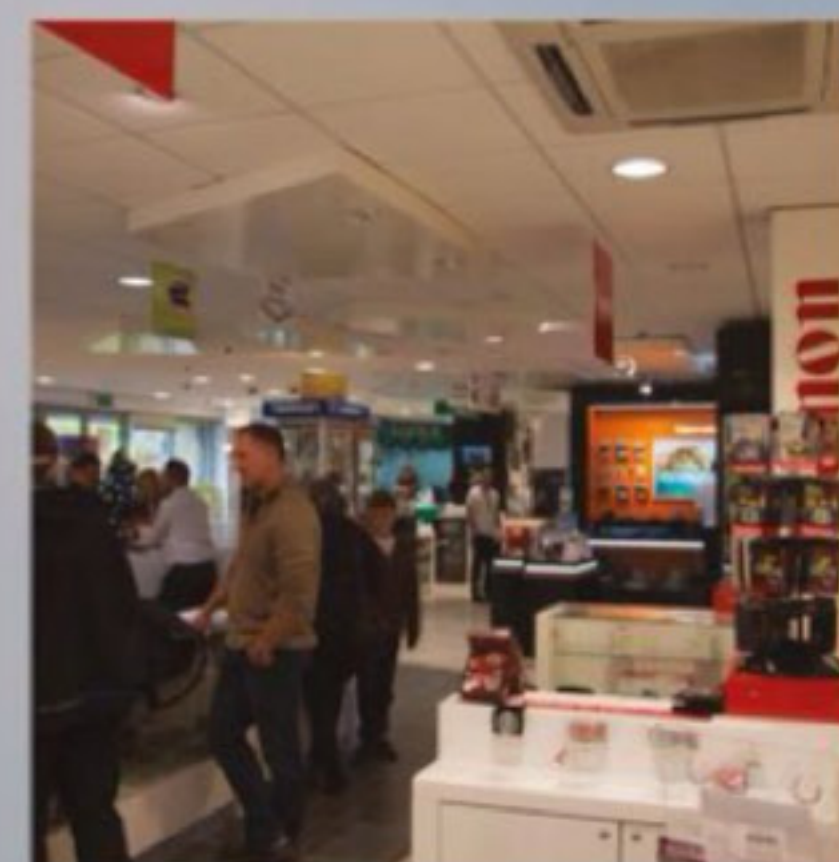
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